

Business Plan

Center for Investment in the Arts Fremont, California

Business Plan for the Development of
The Center Theatre &
The Cultural Arts Resource Center

November, 2007



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Management Group, Inc.

The Center for Investment in the Arts...

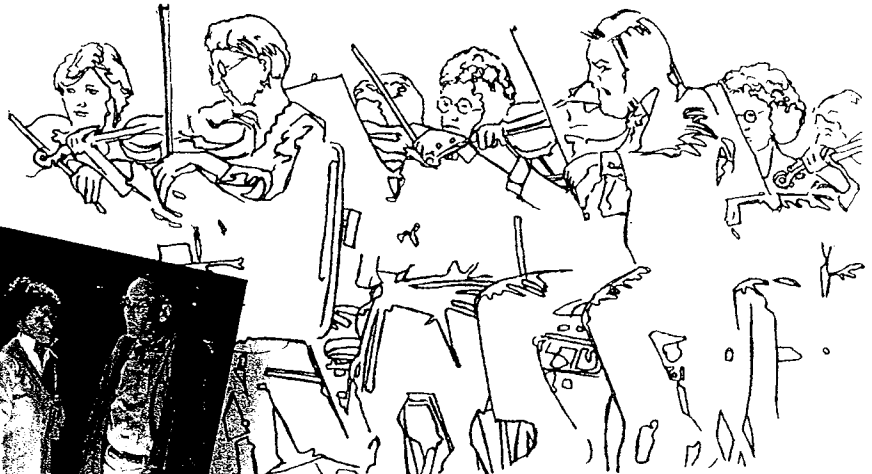
Is dedicated to:

- 1. Encouraging cultural growth in Fremont and the surrounding region.*
- 2. Stimulating the economic benefits of the arts and ensuring that the Fremont business community participates in the economic impact generated by the arts sector.*
- 3. Offering an environment for artists to develop creative ideas and produce programs that appeal to a regional audience.*
- 4. Providing tools to facilitate the development of professional nonprofit arts organizations and foster a more business-like arts sector.*
- 5. Building alliances between artists, arts organizations and individuals and businesses committed to funding artistic and creative development.*



"Nonprofit arts organizations in the United States support millions of jobs and generate billions in government revenue. We now know this is only part of the story. Arts audiences pump an additional \$80 billion in event-related spending to local businesses each year."

United States Conference of
Mayors ~ 2002



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Management Group, Inc.



BUSINESS PLAN

The Center for Investment in the Arts

Center Theater and
Cultural Arts Resource Center

CENTER THEATER PRESERVATION GROUP
FREMONT, CALIFORNIA

December, 2007

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Executive Summary



A 2005 study, funded by the National Endowment for the Arts, stated that the non-profit arts industry alone generates \$166 billion nationally in total economic activity by arts organizations and their audiences.

Fremont Center Theatre Business Plan

Chapter One - Executive Summary

Chapter

1

Executive Summary - *Center for Investment in the Arts*

Project Background

In August of 1946, the Center Theatre opened its doors with the feature motion picture "The Walls Came Tumbling Down" and began a thirty-year history of presenting motion pictures from the major studios, bringing family entertainment to the Centerville Township. The 10,000 square foot reinforced concrete structure was built by the Salih brothers of San Francisco at a cost of \$125,000. The original seating capacity was 766, and the Theatre featured a 38-foot ceiling, neon trim and scenes from "Ben Hur" painted on the walls by noted Theatre artist William Chavales. The front of the building displayed a huge marquee over the sidewalk with a vertical neon sign that became a landmark in Fremont.

Located in the heart of the Centerville Township, at 37411 Fremont Boulevard, the Center Theatre has changed ownership over the past few years and success as a cinema has been cyclical. During the 1970's the Center Theatre developed an unfortunate reputation as a place frequented by local rowdies and experienced the anticipated decline, closing its doors in 1973. Since then there have been several lessees who have operated the Theatre as a venue for specialty films. There have been several name changes, including the Cine Azteca in 1977 showing Spanish films, the ABC Center Theatre, and since 1992, the Naz Cinema showing first-run Indian films. The current operation appears to have moderate success featuring Indian film and other ethnic programming under the name Park Theatre.

The property is 0.63 acres of land and includes the main structure housing the Theatre, three small storefronts (two of which are operating as restaurants and the third divided into several commercial offices), and one small residential unit. Also on the property is a seven-unit apartment building located behind the Theatre (separated by an alley) and a parking lot that has 39 parking spaces.

For many years the Center Theatre has been a central architectural feature of the Centerville Township and has served as a focal point of night life in the area. Unfortunately, like many single screen cinemas across the United States, over the past decade the building has fallen to various levels of disrepair and has changed ownership (as well as operating promoters.) The current owners have done an admirable job of upgrading and maintaining the facility and have made every effort to ensure that the Theatre is an asset to the neighborhood. At the same time, however the current ownership has listed the Theatre for sale on several occasions which is not an uncommon occurrence for this type of building.

Simply put, the business of single screen cinemas has been disappearing throughout the United States for the past twenty years. It is not surprising that the National Trust for Historic Preservation highlighted "Historic Movie Theatres" as the most endangered historic buildings in America. Estimates indicate that there were once more than 20,000 historic, single screen movie theatres. Unfortunately, less than 5,000 still remain. Clearly, these buildings no longer have economic value for the private sector.

It is possible that Fremont will be the one unique market that beats the odds and does not follow the national trend, however that seems unlikely. Clearly, the salvation for single screen cinemas has been the public and non-profit sectors, where profitability is not as strong a motivation as historic preservation, downtown redevelopment, cultural growth and other community benefits.

In 2002, the Center Theatre Preservation Group, Inc. was formed as a community nonprofit organization dedicated to the potential purchase, restoration and preservation of the Center Theatre. It is the goal of this organization to achieve this mission in cooperation with the current ownership of the Theatre and possibly in partnership with the Fremont Redevelopment Agency and a wide array of community-based nonprofit arts organizations.

This community project provides the unique opportunity to blend a historic and architectural resource with an exciting vision of the future. Once fully restored and professionally operated, the Theatre will serve as a catalyst for cultural growth in the community and the continued revitalization of Centerville. At the same time, it will enrich the lives of Fremont residents while encouraging celebration of the wonderful lifestyle the community offers.

Through the implementation of this plan the Theatre will have a significant impact on the community. To ensure the Theatre provides cultural, entertainment, social and leisure benefits to the residents of Fremont, the facility will be managed through strategies that address the following mission and operating goals. It should be noted that this plan is written as a "road map" to serve the planning and implementation purposes of this project for approximately five years. Updates to the plan will be necessary during this time frame, as the processes of acquisition, fundraising and operations are implemented.

Mission

The mission of the Center Theatre Preservation Group, Inc. is to purchase, restore, preserve and operate the Center Theatre and to ensure its continued use as a cultural and architectural resource to benefit the Fremont community and surrounding region.

To achieve this mission the facility will be operated as **The Center for Investment in the Arts** and will be dedicated to:

- Building alliances between artists, arts organizations and those individuals and businesses that are committed to funding artistic and creative development.
- Encouraging cultural growth in Fremont and the surrounding Region.
- Stimulating the economic benefits of the arts and ensuring that the Fremont business community participates in the significant impact of economic activity generated by the arts sector.
- Offering an environment for artists and arts organizations to develop creative ideas, experiment with new concepts and produce programs that are appealing to a regional audience.
- Providing tools which will help facilitate the development of professional nonprofit arts organizations and foster a more business-like arts sector.

The Center for Investment in the Arts

A 2005 study, funded by the National Endowment for the Arts, stated that the nonprofit arts industry alone generates \$166 billion nationally in total economic activity by arts organizations and their audiences.

The development of the *Center for Investment in the Arts* will provide a catalytic tool enabling the Fremont community to be ideally positioned to take advantage of this potential, while continuing to build on an existing programming, artistic and audience base that is vibrant and dynamic. *The Center for Investment in the Arts* will feature two integrated facilities that are crucial to its mission.

Center Theatre ~

This 400+ seat Theatre will offer a professional quality venue suitable for the presentation and production of cultural programming, entertainment, film and other activities. The Theatre will feature a thrust stage and an intimate atmosphere which will allow the artists to easily connect to audience members. Professional sound, lighting and film projection equipment will ensure that the Center Theatre is an ideal venue for both professional and community artists and performances.

In some respects, the Theatre could be described as a "black box" facility enhanced with a high quality audience environment featuring a raked floor and loge seating. The exposed stage (no proscenium opening) will feature a sprung floor and be supported by a high tech grid and catwalk system, providing artists the freedom to create flexible environments using lights, curtains and backdrops that can be dead hung from the grid in various positions. In addition to this creatively adaptable performance space, state-of-the-art sound, lighting and projection equipment will function from the grid to support the needs of local, regional and national artists.

The Center Theatre will be ideally suited for the production and presentation of a wide array of programming:

- Culturally diverse and ethnic programming
- Live Theatre ~ drama, comedy and one-man shows (within the limitations of the facility)
- Chamber, orchestra and band music
- Classic cinema, art films and film festivals
- Dance ~ jazz, ethnic, ballet and modern w/ minimal troupe size (within the limitations of the facility)
- Master classes for music, drama, film, design, poetry, literature and other art students
- Choral recitals and concerts
- Jazz and big band music
- Comedy ~ concerts and showcases
- Speakers, workshops, conferences, etc.

- Youth and family programming
- Fundraising activities for local non-profit organizations
- Community events such as talent shows, graduations, recitals and award ceremonies
- Business and civic meetings, workshops and seminars

Cultural Arts Resource Center ~

The Cultural Arts Resource Center will be located adjacent to the Center Theatre (in the rear and sides of the Theatre) and will provide a quality atmosphere designed to support local non-profit arts organizations and individual artists. In addition, the Center will provide opportunities for public arts education and exposure to the diverse arts community that Fremont and the Region offers. The principle priorities are as follows:

- Provide cooperative office space for arts organizations
- Provide an atmosphere that builds stronger relationships and encourages collaboration and a cooperative culture within the arts community
- Provide a high tech, professional quality training center for non-profit arts management
- Provide a volunteer clearing house for individuals interested in supporting local arts groups
- Provide a professional quality board room for use by arts organizations for board meetings and other planning, fundraising and training needs
- Provide a mail center for volunteer arts organizations
- Provide a location for the dissemination of public information about the Regional Arts Sector
- Provide "sale" space for local and regional artists
- Provide small exhibit and rehearsal space

The Economic Impact of the Arts

While the development of the *Center for Investment in the Arts* will act as a catalyst for cultural growth in the community it will also have a significant impact on economic vitality by attracting visitors, increasing leisure spending and providing a well-rounded and diverse community to attract a quality workforce for new businesses opening in the area. At the same time, it will enrich the lives of Fremont residents while encouraging celebration of the lifestyle the community offers.

Leaders of the Center Theatre Preservation Group envision the project as a cornerstone for the redevelopment of the Centerville area of Fremont. While the project is designed to meet a wide range of community goals, a founding principle of this group is that the Center Theatre is an asset which should be used as a catalyst for a broad reaching effort to revitalize the Centerville Township. All of the necessary characteristics are in place within this project for this catalytic impact to germinate and succeed, including the ability to attract a diverse visitor base that would bring a different group from night to night.

The impact of a quality arts and culture "industry" provides much more than just a positive impact on local residents. Numerous national studies have demonstrated impressive results.

"Cultural activities attract tourists and spur the creation of ancillary facilities such as restaurants, hotels, and the services needed to support them. Cultural facilities and events enhance property values, tax resources, and overall profitability for communities. In doing so, the arts become a direct contributor to urban and rural revitalization."

National Governors Association ~ 2001

Nationally, the arts industry is large and growing at an unprecedented pace. Outside of the major cities, the majority of this growth is within the nonprofit sector, which makes up a \$135 billion industry. It is reasonable to assume that if the local and regional markets are effectively developed, the Fremont community could realize the benefits of this economic stimulus. The needs of the Fremont community will likely follow similar trends as the rest of the country.

The *Center for Investment in the Arts* is designed to ensure that growth in this market is not "left to chance" and that an effective "market wide" system is in place to ensure that the economic benefits created by the industry are fully realized by the local economy. By achieving this goal, the project will help ensure that the business sector, local nonprofit arts organizations and individual artists all enjoy the advantages of this reality.

The economic impact of the arts and culture has long been discussed but has been primarily supported by anecdotal observation. However, this impact was finally quantified in a landmark 2001 study funded by the National Endowment for the Arts called "The Arts & Economic Prosperity Study." In many ways, the results of this important economic development study provided surprises to even the most avid arts supporters.

Most importantly, the information derived from this study provided encouragement for communities to make reasonable investments in the arts and culture for reasons surpassing traditional "quality of life" decisions.

"Nonprofit arts organizations in the United States support millions of jobs and generate billions in government revenue. We now know this is only part of the story. Arts audiences pump an additional \$80 billion in event-related spending to local businesses each year."

United States Conference of Mayors ~ 2002

"What's good for the arts is good for the economy. The mayors of cities with strong economies tell us that the arts have helped their communities thrive."

Representative Louise M. Slaughter (D-NY)
United States Congressional Arts Caucus

“Our involvement in funding the arts has shown what an important role the arts play in the quality of the community. We also have seen how the arts are central to the economic growth and vitality of communities around the world.”

**Mary Beth Salerno, President
American Express Foundation**

Research conducted by the National Travel Industry Association also demonstrated the value of the arts and culture. This study indicated that sixty five percent (65%) of all adult travelers include a cultural event or activity while on a trip and that as many as thirty two percent (32%) of those extended their trip to add cultural activities to their experience. Equally impressive, travelers who are culturally oriented spend thirty eight percent (38%) more money while traveling and are more likely to shop in the town they are visiting.

The conclusion of the Arts & Economic Prosperity III Study (2005) provided a comprehensive overview of the economic value of the arts to both the national economy as well as local communities.

“America’s nonprofit arts and culture industry generates **\$166.2 billion** in economic activity every year - \$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by audiences. The national impact of this activity is significant, supporting 5.7 million jobs and generating \$29.6 billion in government revenue.”

The study, which focused on 156 diverse communities in all 50 states, with populations ranging from 4,000 to 3 million, showed that a strong arts sector not only supported economic vitality but also greatly enhanced the quality of life for residents. Perhaps the best news from the study was that the nonprofit arts and culture industry grew 24% between 2000 and 2005, from \$134 to \$166.2 billion. This “double impact” of economic activity and quality of life issues was eloquently summarized by Paul Allen.

“In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities. As this study indicates, the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.”

Paul G. Allen
Philanthropist and Co-Founder, Microsoft

Reducing the Potential Need for Future City Funding

Throughout the United States local government is typically viewed as a primary source of funding for the arts. However, as other community needs have expanded and budgetary pressures have made this more challenging cities are now more likely to fund the development of public arts facilities but less able to fund on-going operational costs. The development of the Center for Investment in the

Arts is a proactive tool for developing alternative funding sources. The project will encourage the professional development of arts organizations and also help create a pathway for "partnerships" between the private and nonprofit sectors that is built on demonstrating the business benefits of such a relationship.

Providing tools which aid in the development of the local nonprofit arts industry is critical to the overall mission of cultural growth. By establishing a growing arts endowment fund, creating training resources, expanding leadership and creating opportunities for active volunteerism, this critical step can ensure that in future years the City of Fremont is not viewed as the "sole provider" of financial resources to support the arts. The commitment of City and Redevelopment Agency funding to the development of arts facilities will be more appropriate if the nonprofit arts sector grows and prospers and demonstrates an ability to partner with private donors and corporations to achieve the community and economic benefits that are clearly possible from a thriving nonprofit arts market.

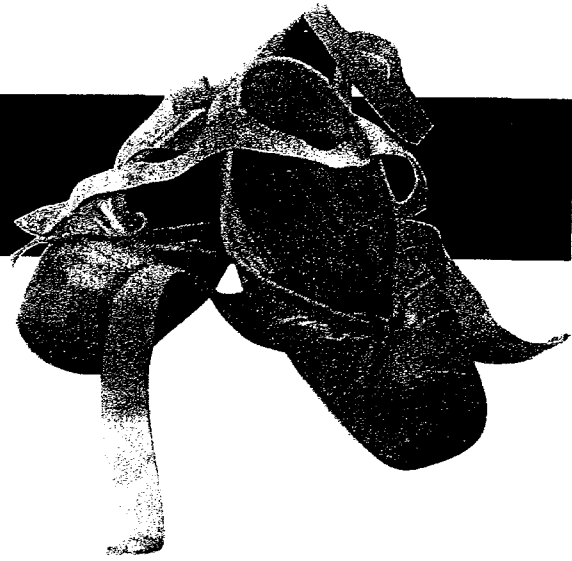
The Future Development of a Performing Arts Center

For many years Fremont civic leaders have debated the need for the building of a professional quality performing arts facility. Many obstacles have dissuaded this effort, some of which have included a lack of funding, a limited arts leadership base and an arts market that is not developed to the point where demand for performance space is dictated by audience size.

The development of the Center for Investment in the Arts can be an important catalyst for creating solutions for all of these obstacles.

Clearly, a unified and growing nonprofit arts sector will enhance the market and the development of a deeper base of volunteer leadership will aide in building support for enhanced arts facilities. In addition, all of these tools will also have a long term impact on the ability to generate financial support from private and corporate donors as the arts sector develops and demonstrates the positive impact it can deliver for both the community's residents and the economy.

Project Development



The Center for Investment in the Arts is designed to ensure that growth in the arts market is not "left to chance" and that an effective "market wide" system is in place to ensure that the economic benefits created by the industry are fully realized by the local economy. By achieving this goal the project will help ensure that the business sector, local nonprofit, arts organizations and individual artists all enjoy the advantages of this reality.

Fremont Center Theatre Business Plan

Chapter Two – Project Development

Chapter

2

Project Development - Work Plan, Architectural Program and Funding

The Center Theatre Preservation Group, Inc. will play the lead role in facilitating the development of the project. The Board of Directors has identified the most critical area of work as the development of active partnerships with other organizations in Fremont and the surrounding areas. Work on the development of the project will take place in three (3) phases.

Development Phase I

- 1) Form Partnership with Fremont Redevelopment Agency (For Phase I of the Project).
- 2) Complete an analysis of the work undertaken by the nonprofit organization over the past 24 months.
- 3) Review of the 501(c)3 tax exempt status and completion of required work to secure appropriate certification from State of California and Internal Revenue Service.
- 4) Develop Business Plan
- 5) Develop Conceptual Project Plan
- 6) Propose partnership opportunities to local nonprofit arts organizations and encourage their participation in the project. If possible, secure specific partnership agreements with individual organizations.
- 7) Continue discussions with the Theatre owner about the possibility of selling, donating or leasing the property to the nonprofit organization for community benefit.
- 8) Continue discussions and communication with the Fremont Redevelopment Agency relating to the project and potential long-term partnership opportunities. If appropriate, begin discussing MOU for future phases of the project.
- 9) Develop the organizational readiness to move the project forward including work associated with the capital campaign and other phases of the project.
- 10) Develop volunteer manual and training materials for fundraising campaigns.
- 11) Develop support materials for solicitation of campaign sponsors.
- 12) Plan a community-based fundraising campaign for the project.

- 13) Establish Capital Campaign Goal
- 14) Finalize Fund Development Strategies (included in Business Plan)
- 15) Develop Capital Campaign Committee and other required support committees.
- 16) Develop Capital Campaign materials (primarily oriented toward operating endowment.)
- 17) Begin implementation of "silent campaign".

Development Phase II

- 1) Negotiate continuing relationship/partnership with Fremont Redevelopment Agency (Phase II and beyond) through a detailed MOU.
- 2) Finalize "silent campaign"
- 3) Continued dialogue with Theatre owner (possible "option" to purchase)
- 4) Secure core volunteer base.
- 5) Finalize Capital Campaign time frame
- 6) Find Capital Campaign chairperson(s)
- 7) Develop core volunteer base
- 8) Train volunteers
- 9) Kick off Community Phase of Capital Campaign
- 10) Manage and implement Capital Campaign for development of Operating Endowment
- 11) Begin implementation of Grant Program

Development Phase III

- 1) Continuing relationship/partnership with Fremont Redevelopment Agency through a detailed MOU.
- 2) Continuing management of capital campaign for development of Operating Endowment.
- 3) If possible (both from a funding and ownership perspective), purchase Theatre from current owner.
- 4) Hire architects and begin development project with all partners involved in design decisions.

Community Partnerships

Building active partnerships will be a core strategy of the Center Theatre Preservation Group Board as they move this project forward. This strategy is critical to the operating success of the project because the effectiveness of the mission will be directly impacted by the level of participation and cooperation by local arts organizations. The ultimate goal of the Center for Investment in the Arts is to unite the nonprofit arts sector and facilitate the development of the industry by providing professional resources to current and future organizations. Forming active partnerships is the ideal tool for ensuring that this occurs.

While it is anticipated that many arts organizations will benefit from the project (some of which may not even exist today) the following organizations have already indicated a strong interest in participating:

- Fremont Cultural Arts Council
- Fremont Symphony Association
- Center Theatre Preservation Group
- Stage One
- Star Struck
- Fremont Film Forum
- Fremont Art Association
- Centerville Business Association

In addition, it is the intention of the Board, and its partners, to reach out to educators to encourage participation by local schools and also to the private sector to welcome partnerships between the nonprofit sector and local business.

Architectural Program – Center for Investment in the Arts

The architectural program must be influenced by the specific mission of the project and not the viewpoint of traditional performing arts theatre design. While meeting the performance needs of facility users is important, the architectural program is also intended to address the broader aspects of the project mission, including the “incubator” nature of the facility and the goal for the venue to serve as a catalyst for the nonprofit arts sector through the space offered at the Nonprofit Arts Resource Center. To accomplish the entire mission of the project, the following architectural program is divided into two parts, including the Center Theatre and the Nonprofit Arts Resource Center.

Site Analysis and Production Review

AREA	EXISTING CONDITIONS	COMMENTS AND OBSERVATIONS
Exterior Entrance	The Theatre is located on an extremely busy street with high traffic and street noise. It has a small exterior area decorated with terrazzo tile and has limited space for line queue. There are four small window cases for marketing future presentations. There are three small storefronts with sidewalk entrance	The only good option for an effective box office operation is to locate this function within a portion (or all) of one of the storefront spaces. It should be possible to create multi-functional office space that allows for ticket sales to both an outside and an inside window. If only one space is

	on either side of the Theatre entrance way. One of these is a small space on house right and two are larger spaces on house left. The original, freestanding ticket kiosk is still in place.	used administrative space can be included in the Resource Center Building, thereby allowing the additional storefront space to be used for commercial rental space for revenue generation to support operating expenses.
Lobby	The existing lobby space is small with a very low ceiling and entrances to the Theatre on the right and left. The center of the lobby features a traditional concessions stand. House left has a women's restroom with a small powder room four (4) stalls and one (1) sink. House right has a small men's restroom with two (2) stalls, three (3) urinals, one (1) sink and an electrical closet. Neither restroom is ADA accessible.	The best option for the lobby is to incorporate all of the storefront spaces and the existing lobby into a more attractive and more functional space to accommodate lobby and administrative functions. This is not only more expensive in terms of renovation costs, but it also results in a loss of potential revenue from the leasing of the storefront spaces in the future. This may be, however, the only practical solution to accommodate ADA solutions.
House	<p>The seating area is divided into two (2) sections by a cross aisle. There are approximately 600 seats of various sizes ranging from 18 to 22 inches. The seats are in decent condition. The upper level has a steep rake and is built on risers. The lower level has a smaller rake and is built on a concrete floor. There are mushroom heat vents under the seating area. The lobby is not ADA accessible. Existing ownership is currently using removable folding chairs for seating in the lower level.</p> <p>The building shell is constructed of reinforced concrete. The house walls are plaster and have wooden structures that are not original to the building. The Theatre featured painted murals; however the building has been repainted. The ceiling is flat.</p>	<p>In order to accommodate live performances of any sort in the Theatre, an area for a sound position in the center of the house will need to be incorporated into the seating area. This will result in a loss of seats (hopefully less than 50); the sound position can most likely be placed at the back of the lower level seating area.</p> <p>To accommodate the "black box" approach anticipated in the plan, a structural evaluation will be required, analyzing the option of building a production grid above a thrust stage, which would hang from the ceiling (and roof structure).</p>
Stage	<p>The stage area includes an original platform and a more recently built curved thrust area. The total of this stage space is 25 feet deep (measured from the front of the thrust to the screen at stage center), and 50 feet wide at the most upstage position. The ceiling is approximately 25 feet with additional space to the roofline. (Note: data is from 2002 - new measurements have not been made.)</p> <p>There is no back stage or wing space. There is storage area under the stage in two separate</p>	It will not be possible within the existing building shell to create wing space or fly space sufficient to accommodate large productions such as symphony, opera, musical theatre or dance. Within the existing walls of the structure live productions that are possible are primarily musical concerts, comedy, lectures, some live theatre, readings and so forth. The addition of wing space is unrealistic even in the case of an aggressive renovation effort.

	rooms, which are accessed through a cellar staircase located offstage left. One of these areas is completely filled with boiler equipment.	Due to these practical limitations, it is recommended that the Theatre be designed with a "hybrid black box" approach utilizing a large thrust stage, supported by a high quality production system hanging from a grid system above the stage area. This will allow for an extremely flexible and creative programming environment. With the thrust stage approach, back stage areas can be created from the back wall of the existing physical space and the stage could be designed with enough size to accommodate production requirements of events even as large as the Fremont Symphony (subject to the width of the building and the loss of seating size due to construction of stage areas.)
Backstage and Support	Currently there is no backstage other than the small room in the basement. There is a functional projection booth (with new equipment), which can be renovated and retrofitted to serve as both a projection booth and a lighting control location for live performances.	It is anticipated that back of the house space can be developed within the envelope of the existing structure and that additional space can be included in the Arts Resource Center to be located immediately behind the Theatre.
Loading	Limited loading is possible from the north side of the building.	The live performances best suited to this Theatre can be accommodated with minor improvements to the loading situation.
Parking	Thirty-one parking spaces exist on the lot now.	Parking concerns may be mitigated by a comprehensive plan developed throughout the entire Centerville Business District. This may include leases with adjacent landowners. The number of spaces required will depend on the final seating capacity of the Theatre. In the absence of an approved parking plan that relies on neighboring properties, acquisition and development of other parcels may be required to resolve the parking issue. This area will require additional dialogue with the City Planning Department.
Arts Resource Center	There is a seven (7) unit, unattached, apartment building directly behind the stage. In addition, a small single unit is attached to the building, stage right, with outside access.	The development of the Nonprofit Arts Resource Center would require the demolition of this structure and the addition of a new structure for expanded programming of the organization. This

		Resource Center would feature office space for nonprofit arts organizations, rehearsal space, recital hall, board development center, training rooms, meetings rooms, etc.
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Center Theatre - Architectural Program

The following architectural program has been developed to articulate the space and programming requirements for the Center Theatre and it is an integral component of the Theatre restoration project and business plan. The program and subsequent architectural design has been developed to satisfy a broad range of potential facility uses. In addition, the planning process has given strong consideration to the limitations and special conditions of the existing building as an historic site.

As stated previously, the organization recognizes that as a "restoration project", the Center Theatre has design limitations defined by the characteristics of the existing building. The restoration effort will be designed to mitigate these limitations, however, it is understood that the creative and programming vision must reflect a realistic view of events and activities most appropriate for the building. As such, the facility will provide a quality atmosphere suitable for the production of appropriate entertainment and cultural activities.

This architectural program is intended for use by the project architect in the development of specific restoration and expansion plans.

Existing Building Characteristics

- 1) Public Spaces
 - a) Small lobby
 - b) Limited restrooms
 - c) No event support space
 - d) Limited queue for access control
 - e) No existing box office
- 2) Audience Chamber
 - a) Intimate feeling
 - b) High ceiling
 - c) Limited seating capacity (approximately 600)
 - d) Plaster ceiling and walls
- 3) Stage Area
 - a) No proscenium
 - b) Stage depth at 25 feet
 - c) Existing thrust at 25 x 50 feet
 - d) No fly loft
 - e) Limited production support
 - f) No possibility of curtain expansion

- 4) Production Facilities
 - a) No dressing rooms
 - b) No stage restrooms
 - c) No shower
 - d) No artist entrance points
 - e) Limited loading capabilities
 - f) Projection booth

- 5) Administration
 - a) No existing box office (must be at street level)
 - b) No administration office
 - c) Adjacent retail space

- 6) General Conditions
 - a) Not ADA accessible
 - b) Limited power must be replaced
 - c) Structural questions must be addressed
 - d) Parking concerns

General Facility Design

The building is not a proscenium theatre; however the restoration project can still be designed for a wide-range of events. Typical events will include music, dance (limited troupe size) and drama as well as children's theatre, chamber music, pageants, recitals, lectures, film projection and community and business events and meetings.

Specific Facility Programmatic Needs

AREA	DESCRIPTION/COMMENTS
Exterior Rehabilitation	<ul style="list-style-type: none"> ▪ Seismic retrofitting. ▪ Repair/replace roof. ▪ Repair and paint exterior walls. ▪ Repair windows. ▪ Restore marquee. ▪ Site work, including landscape development.
Historic and Ornamental Features	<ul style="list-style-type: none"> ▪ Conserve/replace ornamental features. ▪ Repair and conserve existing historic features. ▪ Restore original historic artwork, where possible.
Performance Areas	<ul style="list-style-type: none"> ▪ Stage size will be defined by the dimensions of the existing structure. Thrust stage will be developed to accommodate larger performances (no proscenium).

	<ul style="list-style-type: none"> ▪ Floor construction to accommodate dance. Floor surface of ¼ inch masonite painted black. ▪ Crossover space will be accommodated with a back curtain. ▪ Wing space is currently non-existent. Limited space will be developed (on a flexible basis) through a more elaborate curtain system hanging from the grid. ▪ Five 20 amp circuits of 100 volt power on stage for work areas (evenly spaced). ▪ 30 amp, three phase, 208 volt plug at center of rear stage wall for rear view projector. ▪ Appropriate stage draperies, hanging from grid. ▪ General lighting system for stage area.
Orchestra Pit	<ul style="list-style-type: none"> ▪ No orchestra pit will be developed.
Required Support to Stage Areas	<ul style="list-style-type: none"> ▪ Storage areas. ▪ Dressing rooms with full bathrooms will be develop within the existing building envelop from the back wall.
Theatrical Lighting System	<ul style="list-style-type: none"> ▪ Theatrical lighting hanging from production grid and side trees providing design flexibility. ▪ Two (2) follow spots on platforms. ▪ Provide adequate production for the events held in the venue. ▪ Include flexibility to allow for augmentation through use of rental and other temporary equipment. ▪ To cover events such as contemporary music, lectures, small road shows, small dance companies and theatrical events. ▪ A dedicated 400 amp, three phase, 208 volt power panel (even phases). ▪ Three dedicated 20 amp circuits in lighting control booth. ▪ Four additional 20 amp circuits for future expansion of lighting system. ▪ 30 amp, three phase, 208 volt plug in lighting control and projection booth.
Sound System	<ul style="list-style-type: none"> ▪ Provide adequate production for the events held in the venue. ▪ Include flexibility to allow for expansion through use of rental and other temporary equipment. ▪ To cover events such as contemporary music, theatrical events, lectures and commercial entertainment for audiences of the facility. ▪ A dedicated 100 amp, three phase, 208 volt power panel (even phases). ▪ Two dedicated 20 amp circuits in sound control location. ▪ 30 amp, three phase, 208 volt plug in sound control location.

Production Communications	<ul style="list-style-type: none"> ▪ Clear-com communications with locations at house sound control (2), lighting control booth (4), patch panel locations, dressing rooms, stage right, stage left, auxiliary control locations, lobby, orchestra pit and box office.
Stage Rigging System	<ul style="list-style-type: none"> ▪ Full rigging and fly space not practical. ▪ System to allow for dead hanging of trusses (production grid) for lighting, electrical, sound and limited scenic. Rigging locations will primarily be from the production grid above the stage. ▪ Rigging should allow for hanging of film screen. ▪ Rigging plan should study potential for hanging sound shells.
Seating Requirements	<ul style="list-style-type: none"> ▪ Approximately 400 - 450 seats ▪ Plan should include a review of the size of the existing seats. If they do not allow for comfortable adult seating, they must be replaced. Ideal adult seating size should be 20 to 22 inches. ▪ ADA accessible seating must be addressed.
Audience Chamber	<ul style="list-style-type: none"> ▪ Comfortable seating to accommodate approximately 400 - 450 seats, orchestra and loge seating areas. ▪ Seat sizes - comfortably accommodate adult bodies, if seating is replaced (20 - 22 inches). ▪ Accommodation of ADA accessible seating. ▪ Some seating will be lost due to the requirement for a central location of the sound board and possible expansion of the stage. ▪ Reasonable treatments for acoustics including curtains, carpeting of aisles and upholstery of seats. ▪ Quality heating and air conditioning. ▪ Incandescent lighting with dimming capabilities. ▪ General interior repairs and restoration of surfaces and finishes.
Lobby Space	<ul style="list-style-type: none"> ▪ Must include ADA access, as well as a carefully designed public space to mitigate the small size of the existing space. ▪ Existing building includes adjacent storefront spaces that could possibly be used for Theatre public space expansion. This would include: restroom space requirements, concession space and box office space. ▪ General interior repairs and restoration of surfaces and finishes.
Public Rest Rooms	<ul style="list-style-type: none"> ▪ New bathrooms required, to be determined by code issues.
Box Office	<ul style="list-style-type: none"> ▪ Minimum 200 square feet. ▪ Computerized ticketing system. ▪ Indoor and outdoor sales counters. ▪ Space for two (2) point-of-sale terminals and two employees. ▪ Separate HVAC control.

	<ul style="list-style-type: none"> ▪ Must be separately secured.
Concessions	<ul style="list-style-type: none"> ▪ Minimum of 300 square feet for concessions and merchandise sales. ▪ Counter space toward the lobby. ▪ Must be separately secured.
Building Systems	<ul style="list-style-type: none"> ▪ HVAC systems upgraded. ▪ Electrical systems upgraded. ▪ Plumbing systems upgraded. ▪ Acoustical treatments.

Capital and Operational Funding

It has not been determined at this time what funding sources may be available for the capital required to purchase and restore the Center Theatre. While it is possible that a portion of the funding for the project could come from the Fremont Redevelopment Agency, it is certain that the project will also require a significant and comprehensive community fundraising effort. It is imperative that any community fundraising effort move quickly in order to reduce the impact of construction (restoration) cost increases due to inflation and to build greater momentum for community support. In addition, current thought is that the capital campaign will be focused on the development of an endowment fund to ensure that operating revenues are available to support the project in perpetuity.

If the community fundraising campaign could generate a \$2.5 to \$3 million endowment, the Center would use the earning from investment of those funds to offset operating expenses. As the endowment grows, the arts community will continue to develop and the partnership between the public, private and nonprofit sectors will greatly benefit both the economic vitality of the area and the quality of life for residents.

Critical Next Steps

- 1) Finalize fund development strategies (through consensus with our partners to build "ownership" of project volunteers and leaders)
 - a) Work with staff, board members and other key volunteers to develop a capital campaign plan
 - b) Coordinate strategies and time frame
- 2) Develop a core volunteer base
 - a) Establish a formal volunteer program with tracking, recognition and working committee structure
 - b) Identify potential project leaders and volunteers

- c) Recruit capital campaign workers
 - d) Form a Campaign Steering Committee
 - e) Plan and implement a comprehensive training program for key project volunteers
- 3) Publish all required campaign materials
- a) Presentation folders
 - b) "Case for support" brochures
 - c) Campaign fact sheets
 - d) Pledge forms
 - e) Letterhead and envelopes
 - f) Campaign underwriting solicitation piece
- 4) Implement capital campaign
- a) Implementation of "silent campaign"
 - b) Training of volunteers
 - c) Coordination of fundraising teams
 - d) Implementation of grant program
 - e) Implementation of capital drive

Project Leadership

The establishment of the Capital Campaign Committee is a critical step for the organization. It is essential that this process facilitate the expansion of community ownership for the project and, perhaps more importantly, bring leadership to the project. Members of this important committee should be selected with great care and should meet specific criteria required to support the goals of the committee. It is suggested that the following criteria be used:

- 1) People who are well known civic leaders, respected throughout the community.
- 2) Business leaders who have access to other corporate executives.
- 3) People who are willing to make donations and ask others to do the same.
- 4) People who have access to local residents willing to get involved and donate funds.

- 5) People with experience making business and financial decisions, who have a deep understanding and passion for community issues.
- 6) People who are good public speakers.
- 7) People with a history of financially supporting community projects and who have access to other philanthropic individuals in the area.
- 8) Team players who have a positive nature and excellent problem solving skills.
- 9) People with the unusual ability to blend creative and analytical skills.

Work Plan - Capital Campaign Committee (beginning in 2008)

- 1) Build community ownership for the project
 - a) On-going communication with the project supporters and community leaders
 - b) Encourage participation and support by other community-based organizations
 - c) Continue discussions with other organizations about possible partnership opportunities
 - d) Build excitement in the community through public and individual presentations and press and media relations
 - e) Continuous expansion of the volunteer base
- 2) Develop and implement the campaign marketing plan
 - a) Community relations
 - b) Promotional materials
 - c) Speakers Bureau
 - d) Press relations
 - e) Government relations
- 3) Choose and solicit campaign leaders
 - a) Develop a list of required leadership positions
 - b) Develop a list of prospective leaders
 - c) Nurture and solicit campaign leaders
- 4) Find a Campaign Chair - this is a critical step in the development of a successful project. Without the proper leadership, the campaign will surely fail. Therefore, the committee should view this as their most important task. It is essential that the individual have volunteer time to commit to the

project, be well respected in the community, have access to business leaders, be good at delegating work and be a positive, enthusiastic problem solver. In addition to being willing to work, the Campaign Chair must also be a well-respected community leader.

- 5) Establish fund development policies and practices
 - a) Gift recognition
 - b) Naming opportunities
 - c) Policies for gift celebration, corporate matching pledges, etc.
 - d) Strategies for managing pledge program
 - e) Leadership requirements
- 6) Work with the Board of Directors and staff to establish the campaign goals - this will include the development of a detailed budget for the project. The financial plan will include:
 - a) Purchase and Restoration costs
 - b) Pre-opening costs
 - c) Equipment and furnishings
 - d) Campaign costs
 - e) Administrative and fundraising expenses
 - f) Required operating reserves
 - g) Cash flow funding requirements (for construction expenses during phases of pledge payments)
 - h) Reserves for bad debt or unpaid pledges
- 7) Develop the final "Case For Support"
 - a) Why people will give
 - b) Benefits of the project
 - c) Features of the project
- 8) Develop a volunteer training program.
 - a) Campaign procedures
 - b) Working as a fundraising team
 - c) How to ask for money

9) Kick off and Implement the Capital Campaign

- a) Implement the "silent" lead gift campaign for gifts of \$25,000 and larger
- b) Plan and produce a community campaign kick off event (it is helpful to do this after the "silent" campaign so that the lead gifts can be announced - and donors recognized - in order to build momentum for the campaign.)
- c) Implement the capital campaign with three committees of volunteers focused on different giving categories.

NOTE: In most cases individuals who can give within a certain gift range will be most effective raising funds within that same range. Therefore the most effective structure for the campaign committee is to have one group raising funds within the range of \$25,000 and above, a second group soliciting gifts within the range of \$10,000-\$24,999 and a third group raising funds within the range of \$1,000 and \$9,999.

Case for Support - Primary Focus Points

- 1) Historical significance of the Theatre
 - Theatre built in 1945
 - Central historical feature of Fremont's Centerville Township
 - For many years, had a significant impact for local individuals and families
 - Preservation of significant architectural structure in Centerville neighborhood
- 2) Economic Impact of the Arts on the Fremont community
 - Nonprofit arts industry generates \$166 billion nationally in total economic activity by arts organizations and their audiences.
 - The Center is an arts incubator program designed to stimulate growth in the regional nonprofit arts sector.
 - The Center will help build partnerships between the nonprofit and private sectors.
- 3) Cultural and educational opportunities
 - Focus on the programming goals of the partners' community missions
 - Limited availability of professional performing arts venues in the area
 - Incubator approach will encourage cultural growth and programming diversity
- 4) Culture builds community
 - Economic impact of a professional nonprofit arts sector
 - Economic impact on Centerville and the entire region
 - Building leadership for the arts sector

- Meeting place for social interaction of residents
 - Facilitate regional cultural growth by presenting professional quality entertainment
- 5) Professional business approach
- Supported by business leaders
 - Professional business plan
 - Practical and realistic plan
 - City supported - but not totally funded by local government
 - Building the nonprofit sector in a professional manner Educates the private sector about the economic impact of the arts
- 6) Regional opportunity
- Expanded ownership throughout the region
 - Available to regional non-profit organizations
 - Fundraising program directed throughout region
 - Encourages private sector partnerships with nonprofit arts organizations
 - Will fill a need for additional performance space in the region

Project Strengths

- The Theatre will host a wide range of community events and activities
- The Arts Resource Center will help build a stronger nonprofit arts sector
- Full range of performing arts will be featured at the Theatre
- The Center will be an incubator for new creative ideas
- Favorable impact on economic and cultural life in Fremont and the Centerville area
- Supportive of overall planning goals of City of Fremont and the Centerville area
- Meets critical need for performance space in the region
- Open to all segments of the community
- Historic integrity and charm of the building will be retained
- The project ensures that the Center Theatre is preserved
- Project is managed by professional staff through a comprehensive business plan
- Project is governed by a well respected, community-based Board of Directors
- Capital Campaign includes aggressive level of financial reserves
- The endowment fund ensures that local government is not required to pay operating costs in the future

The "Friend Raising" Concept

The concept of community-based fundraising is predicated upon the most critical element of successful management - **relationships**. It is often helpful to envision the goal of the program as

"raising friends", rather than "raising funds". This critical concept recognizes that the majority of funds donated in the United States are given by individuals...to individuals. Quite simply, people give to people they know.

The Center for Investment in the Arts project should use the "Friend Raising" concept to facilitate the use of existing resources to build its long term fundraising system. This concept should be designed to build relationships which result in financial stability, increased volunteerism and a sense of community ownership for the new community building. This can only be accomplished by offering an association that is good for both sides of the "gift relationship".

Ownership, commitment and financial support are natural by-products of a positive relationship. When individuals and businesses make decisions about their philanthropic plans, it is always more enjoyable and easier to give to organizations and individuals with whom they have a mutually supportive relationship.

Campaign Strategies (*community-based fundraising*)

People Give to People They Know!

This is the first rule of community based fundraising... *People Give to People They Know!* The only way to ensure success in a capital campaign is to nurture positive relationships with prospective donors. People must feel connected to the project and comfortable with those involved in the effort.

This is especially important when you are just getting started on the campaign. It is always helpful to have a few people say "yes" during the early stage of the campaign. This will help build your confidence and help you overcome the "no's" that you will occasionally hear. The best place to start is with friends, family, and people who have encouraged you to give to "their important project."

The first step is to develop a list of prospective donors. Remember, some people will choose not to support the campaign, so the committee must develop a strong list in order to reach the final fundraising goal. The development of the prospect list should be implemented with the following steps:

- 1) Develop a comprehensive list of potential donors, regardless of their interest in the project, past support or expressed willingness to give. The goal is to start with an extremely long list, which will eventually be filtered down to a smaller target list with specific priorities. When developing the list, the committee should focus on the following resources:
 - Personal address book (friends, family and neighbors)
 - Business address book
 - List of clients or customers
 - List of vendors who sell to your business
 - List of donors from other community projects
 - List of regional corporate leaders
 - Chamber of Commerce membership list (or committees you are working on)

- Church directory
 - Country Club directory
 - Service Club membership list
 - PTA membership list (perhaps the parents of your children's friends)
 - Membership lists from other organizations in which you are involved
 - Lists of other nonprofit organizations you have donated to (and individuals who have solicited gifts from committee members)
 - People who have supported the project and the organization in the past
 - Businesses who have sponsored local events, and activities sponsored by local and regional arts organizations
 - Friends of friends and family
- 2) Categorizing the Prospective Donors - once the prospect list has been developed (note that the list should be growing constantly), the committee will categorize each prospect within a potential giving range.
 - 3) Assigning Key Prospects and Developing Specific Strategies - a specific strategy for nurturing each prospective donor will be developed. In addition, key prospects will be assigned to committee members so the nurturing process can begin.
 - 4) Soliciting Leadership Gifts - the most important element of a successful capital campaign is the solicitation of leadership gifts. These gifts are among the largest of the campaign and generally can be leveraged into additional donations. This is a critical step and must be implemented in the first stages of the campaign. It is essential that major gifts be solicited prior to the start of the full scale community campaign. This facilitates the building of early momentum while also insuring that individuals capable of donating a major gift are not asked to make smaller donations prior to exploring lead gift opportunities.

Asking for Money - "The Art of the Uncomfortable Question"

For the campaign to succeed, committee members must develop a strong group of volunteers who are passionate about the project, comfortable with the fundraising process and have unquestioned credibility in the community. To ensure success, this process must include an aggressive training program.

Asking for money is clearly one of the most uncomfortable situations we face. In fact, asking for just about anything often makes people nervous. Generally, this uncomfortable feeling comes from a fear that the answer will be "no". The best way to overcome fear in the fundraising game is to gain a good knowledge of the project, be passionate about your support of the project and continue to persevere.

Jack Canfield and Mark Hansen, in their best selling book The Aladdin Factor, provide a great foundation for the project's fundraising efforts with "The Seven Characteristics of The Masters of the Lamp" (people who are good at asking!)

- 1) They know what they want.
- 2) They believe they are worth receiving it.
- 3) They believe they can get it.
- 4) They are passionate about it.
- 5) They take action in the face of fear.
- 6) They learn from their experience.
- 7) They are persistent.

Asking for Money - The Steps to Success

Experience has shown that projects like the Center for Investment in the Arts typically generate a strong level of support. In fact, if the campaign is well designed, most of the people contacted will likely make a contribution at one level or another. The training program will encourage volunteers to follow the steps outlined below:

Do everything possible to generate early success in your fundraising effort.

This helps each volunteer feel good about the project and makes the process of "asking for money" less uncomfortable. To generate early success, it is best to initially focus on asking those people on the prospect list who are most likely to give. Volunteers should not call on those they do not know as well until they have had a few people say "yes". *Success breeds success!*

Get the fundraising effort off to a quick start.

Don't procrastinate! The job of fundraising seems even more intimidating when you are behind schedule and feeling a little guilty about not doing your part. If volunteers get off to a good start, the campaign will gain momentum early and the job of fundraising will be easier. It is always easier to raise money once the community knows the campaign is going strong. Perhaps most importantly, if volunteers wait until the end of the campaign to do their part, they will be more tempted to try to raise funds over the telephone, which is virtually never successful.

Try to schedule daily or weekly work time for the campaign.

The capital campaign should be designed so that it does not require volunteers to commit to a work schedule that is overwhelming. Most volunteers find that the time commitment is easier to build into their busy schedule if they commit a few hours each week to the project.

For example, it is easier to spend a few hours every Tuesday morning calling prospects and meeting with donors than to ignore the campaign for two months and then try to get it all done in one week. Also, this provides the added benefit of getting the campaign off to a quick start!

Make your request clear and specific!

It is much easier for prospective donors to say "yes", if volunteers make a clear and specific request. To accomplish this the committee will determine, in advance, an appropriate financial level for the request. This is managed in the planning phases of the campaign, but should be emphasized during volunteer training. This process requires significant research. For example, has the prospective donor given to other community projects? Have they ever asked committee members to give to one of their projects? Do they have four children in college at the same time? Do they have family members who are involved in the arts? Any piece of information can help determine the appropriate request level. However, the committee must be careful with this process. It is essential that a request is not made for a gift of \$10,000 if the donor may be willing to support the project with a gift of \$100,000.

Ask from your heart!

It is very important that volunteers are sincere when asking for money. They should tell the prospective donor that this is an important community project. In fact, it is one of the few projects they are committed to working on. Generally, when people know that other community leaders are supporting the project, they are more likely to give.

Be Confident - Expect a YES!

Volunteers should be encouraged to go into every meeting with the feeling that the prospective donor will join in their support of the project. Their confidence will make others feel that the project is going to happen and that their support is important.

Talk About the Case for Support

People will be more likely to give to the project if they feel it is important to the community and will have an impact on the lives of their friends and family. Presentations should focus on the importance of the project and the benefits to the community. Prior to each meeting, volunteers should re-read the Case for Support and focus on those items that are likely to be most important to their particular prospect.

Don't Quit with the First "No" - Ask repeatedly!

Every volunteer will run into a few people who are not interested in supporting the campaign (or are unable to.) The training program will encourage them to never take a "no" answer personally. When this occurs, they should be polite, thank them for their time and move on to the next prospective donor. This helps build community good will and often results in a future donation.

Ask for Referrals

When people support the project, volunteers should ask if they know others who may wish to join in the effort. Most people will be happy to provide a few names. If one or more of their referrals seem like excellent prospects, it may be helpful to ask if they would go with a team member to meet with the new prospect. Remember ... ***people give to people they know!*** Also, each person who gives to the project will be asked if their name can be used as a reference when speaking with others.

Primary Funding Components

Project Management Funding – Ideally, the budget required to implement the capital campaign should be pre-funded. In addition, funds must be raised to offset the cost of administrative personnel associated with the campaign.

Lead Capital Gifts - Successful capital campaigns almost always require “lead gifts.” These are typically large contributions that provide leverage to the fund development effort. This leverage can be developed through a public challenge, appeal for matching funds or the personal support of the lead donor(s). In addition, several sizable lead gifts will effectively reduce the overall size of the remaining campaign goal and therefore provide motivation for key supporters and volunteers. Clearly, a decision to provide funding in the initial stages of a campaign is more difficult because the donor has less assurance that the project will be successful. Fundraising typically becomes easier as the project moves closer to completion.

Capital Gifts - Gifts ranging from \$1,500 to \$250,000 will be solicited within a wide range of giving opportunities. Funds donated in this program will be restricted and can only be used to pay for the direct costs associated with the purchase and restoration of the building and the establishment of the operating endowment fund.

Grants - This effort will target local and regional businesses and corporations as well as local, regional, state and national foundations. It is critical to note that this program cannot begin until the community-based components of the effort have proven successful. Corporations and foundations will require a demonstration of local support and often do not grant funding until an organization has several years of proven success in the local community.

Naming Opportunities - The capital campaign will offer donors a variety of opportunities to celebrate their financial support through naming opportunities, such as the “Hamilton Family Lobby”. The following list of naming opportunities is provided as examples only.

<u>NAMING OPPORTUNITY</u>	<u>DONATION LEVEL</u>
Auditorium	\$750,000
Lobby	\$350,000
Arts Center Lobby	\$100,000
Community Meeting Room	\$150,000
Art Gallery	\$150,000

Recital Hall	\$150,000
Rehearsal Hall	\$100,000
Main Stage	\$100,000
Leadership Training Room	\$75,000
Arts Office Suite	\$75,000
Theatre Technical Grid	\$75,000
Theatre Seats	Minimum \$1,500 per seat

Cash Flow Funding - A significant portion of the funds raised through the capital campaign will be in the form of a multi-year pledge. In many cases these pledge payments will be made over a 3-year period. Once the campaign is complete and the total required funds have been raised (or pledged), the organization will be required to develop a method for funding the project while the pledges are being paid.

Capital Campaign Goal

One method of dealing with anticipated operating deficits is to raise both financial reserves and an operating endowment during the capital campaign. The following categories are our recommendations for these reserves and would be included to the capital campaign goal.

Operating Endowment	Interest earnings from investment of this endowment will offset the operating costs of the Center.	\$2,500,000
Operating Reserves	To support the operating costs of the building during business ramp up.	\$300,000
Production Reserves	To be used to subsidize in-house programming for a five-year period	\$125,000
Maintenance Reserve	Start up funding for short and long term facility maintenance and preservation	\$75,000
TOTAL	INCLUDED IN CAPITAL CAMPAIGN GOAL	\$3,000,000

Organizational Structure



"America's nonprofit arts and culture industry generates \$166.2 billion in economic activity every year - \$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by audiences. The national impact of this activity is significant, supporting 5.7 million jobs and generating \$29.6 billion in government revenue."

*Arts & Economic Prosperity III Study
Americans for the Arts, 2005*

Fremont Center Theatre Business Plan

Chapter Three – Organizational Structure

Chapter

3

Organizational Structure - Center for Investment in the Arts

Upon completion of the restoration effort, the Center Theatre will continue to operate through the efforts of a community-based non-profit, 501(c) 3, organization. It will, however, operate under the functional name of Center for Investment in the Arts and will feature the Center Theatre and the Cultural Arts Resource Center. The impact of the shift in focus to a fully operational performing arts facility will tend to redirect the organization toward a more "personnel driven" business. The management of a high number of community events will require professional staffing as well as a strong volunteer base. To maintain continued success, the role of the Board of Directors will shift toward the governance of the organization, supervision of the executive staff and continuing fund development efforts.

Due to financial limitations, full time staffing will be minimal during the early years of business growth. It is anticipated that the operation will require two (2) to three (3) full time professional staff that will be augmented with temporary employees working within specific support functions. Once the business reaches standardization, staffing levels may increase to support business growth if deemed appropriate by the Board of Directors.

Based on the assumptions contained in this business plan, the following staffing plan is anticipated:

Board of Directors - This group of volunteer community leaders will provide organizational direction and financial support. The primary responsibilities will include:

- Hiring and supervision of the Center Manager
- Financial oversight of the organization
- Overall guidance of the long term creative and financial direction of the organization
- Active participation in fund development efforts including the annual On Stage Fremont membership drive, annual campaigns and community-based fundraising events
- Community relations
- Active participation in the Arts Leadership Development Program
- Development and support of on-going relationships with elected officials, civic organizations and Fremont & regional corporate leaders

Center Manager - This individual will provide the overall professional leadership for the project. The primary responsibilities will include:

- Business Development
- Financial management
- Coordination with the Board of Directors
- Supervision of all part-time personnel assigned to the Theatre and Center

- Theatre and Center facility scheduling
- Client relations
- On-going relations with the Primary Partners
- Negotiation and coordination of client contracts
- Sponsorship development
- Coordination of all fundraising activities and functions of On Stage Fremont
- Community relations
- Organizational development and staff supervision
- Coordinate the development of the concert program including advertising sales

Executive Assistant - This staff position reports to the Center Manager and is responsible for management of the Theatre box office, financial controls and client relations. In addition, this employee will assist the Theatre Manager in the supervision of part-time Center staff. In the first year of operation, this will be a part-time position. Primary responsibilities include:

- Coordinate ticket sales for all events in the Theatre and Center
- Provide updated ticket sales information to management, Theatre clients, talent agents and road managers
- Ensure the accuracy of daily box office accounting
- Supervise part-time ticket sellers and office staff
- Supervise house staff including house managers, event coordinators and volunteer ushers, ticket takers and contracted security
- Perform payroll, accounts receivable, accounts payable and other office accounting functions
- Perform clerical functions to support the work of the Theatre Manager
- Collect rents due from clients and Primary Partners

Technical Director - The work typically assigned to this staff position may be provided by part-time personnel in the early years of the operation. Primary responsibilities include:

- Supervision of Theatre and Center technical program
- Negotiation of technical requirements for performances
- Evaluation of Theatre technical equipment and recommendations regarding repair and replacement requirements
- Coordination of the purchase and maintenance of all technical equipment and supplies
- Coordination of production and technical needs for all facility events
- Coordination of transportation and hospitality needs for entertainers
- Coordination of lease or rental arrangements for required production equipment
- Supervision of all technical staff

The operation will be also supported by part-time employees. The personnel system will require a variety of unique skills to support the diverse functions of the operation. Categories of temporary employees will include the following:

- Office Assistant
- Ticket Sellers
- Program Advertising Sales Staff
- House Manager(s)
- Event Coordinator(s)

- Ushers and Ticket Takers (volunteer house staff)
- Security personnel (possible private contract)
- Loaders and Stage Hands
- Technicians
- Spot Light Operators
- Stage Manager
- Back stage hospitality and catering
- Wardrobe staff
- Maintenance staff
- Custodial staff
- Merchandise and concession staff

Volunteer Program

The Center will operate an active volunteer program as a tool to build community ownership for the Theatre and to reduce operating expenses. It is anticipated that volunteers will be involved in the following duties:

- Ushers and Ticket Takers
- Merchandise and Concession staff
- Office assistance
- Marketing assistance
- Fund raising volunteers
- Docents and tour guides
- Members of committees formed by the Board of Directors

Operations Plan



"In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities. As this study indicates, the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country."

Paul G. Allen

Philanthropist and Co-Founder, Microsoft

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Chapter

4

Operations Plan - *Center for Investment in the Arts*

Performance Modules - The Concept

A central component of the Theatre business plan is the identification of performance modules. In essence, these individual concepts represent specific action items that will be implemented to ensure the operational success of the Theatre and Resource Center. Each performance module is an articulated strategy for managing the facility and developing the business.

The operation will be managed through the implementation of the following twelve (12) performance modules:

Performance Module 1	Programming Concept and Space Allocation
Performance Module 2	Center Primary Partners
Performance Module 3	Auxiliary Spaces (Rehearsal, Recital, Gallery & Scene Shop)
Performance Module 4	Management & Leadership Training Center
Performance Module 5	Theatre Operating Policies
Performance Module 6	Customer Service and the Public Experience
Performance Module 7	Marketing and Business Development
Performance Module 8	Cultural Growth Fund
Performance Module 9	Building Maintenance
Performance Module 10	Management Enhancement Team and Performance Benchmarks
Performance Module 11	Operational Fund Development
Performance Module 12	Financial Management & Budget (including Endowment Fund)

Fremont Center Theatre Business Plan

Chapter Four -- Operations Plan

Performance Module 1

Programming Model and Space Allocation Cultural Arts Resource Center

The Center for Investment in the Arts will feature a **Cultural Arts Resource Center** which will serve a diverse array of needs for local community-based arts organizations. The programming of the Center will be the primary tool for meeting the needs of both the tenants of the venue and also members of the community. The programming goals of the building are as follows:

- Increase and enhance the presence of the arts in the Centerville Township
- Provide cooperative office space for arts organizations and a professional environment from which these organizations can grow and prosper
- Provide an atmosphere that builds stronger relationships and a cooperative culture within the arts community
- Provide a training center for non-profit arts management
- Provide a location and strategies for the development for volunteer leadership in the nonprofit arts sector
- Provide a location for the dissemination of public information
- Provide small exhibit and rehearsal space
- Provide a small recital hall
- Provide a mail center for volunteer arts organizations
- Provide "sale" space for local and regional artists

Space Allocation

FLOOR	USABLE SPACE	PROGRAMMING
Total Building	10,000 sf (approximate)	<ul style="list-style-type: none">▪ Building directly behind the existing Theatre structure with interconnection, if possible between the two structures
First Floor	5,000 sf (approximate)	<ul style="list-style-type: none">▪ Small lobby and restrooms▪ Multi-purpose space dedicated to small recital performances and rehearsal space▪ Public information center▪ Scene shop

		<ul style="list-style-type: none"> ▪ Production Storage for Primary Partners ▪ Production Storage Space for Theatre ▪ Storage space for Grand Piano ▪ Small art exhibit spaces designed into the recital hall
Second Floor	5,000 sf (approximate)	<ul style="list-style-type: none"> ▪ Primary Partners office space ▪ Cooperative office space ▪ Box Office ▪ Mail center for use by member organizations (also includes copy machines, computers, etc) ▪ Board Room ▪ Nonprofit Management Training Center ▪ Storage for Theatre, Resource Center and Primary Partners

Fremont Center Theatre Business Plan

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Performance Module 2

Primary Partners Center for Investment in the Arts

The Center for Investment in the Arts will be developed around relationships with a series of Primary Partners. These partners will be involved in all phases of project development including building design, capital fund development and long term management decisions. In addition, the Primary Partners will have programming and usage benefits in both the Center Theatre and the Cultural Arts Resource Center.

As a critical business strategy the Center Theatre Preservation Group will establish long term relationships with three (3) to six (6) Primary Partners. Perhaps the most important aspect of this concept is that in addition to serving as long term clients of the Theatre, these organizations will actually be "partners" in the operation and the commitments anticipated in each relationship will result in benefits to each Primary Partner as well as the Theatre operation.

It is anticipated that the organization will establish a primary partner relationship with no more than six (6) outside organizations. The final number will primarily depend on the scheduling needs of each organization and the availability of quality dates in the Theatre facility. In addition, the organization will evaluate the programming strategies of each Primary Partner to ensure that the overall image of the Theatre is protected and the market will support the total programming plan for the Theatre. However, since the overall goal of the project is the development of the arts sector, every effort will be made to be as inclusive as possible when selecting Primary Partners.

Benefits Provided to Primary Partners

- 1) Ability to impact restoration planning by participation in Architectural Review Committee for both the Center Theatre and the Cultural Arts Resource Center.
- 2) Rights to advanced scheduling of quality performance dates in both facilities.
- 3) Negotiated rental rates with significant rate reductions depending on the size of the operating endowment (funding generated through the capital campaign.)
- 4) Availability of office and storage space in the Cultural Arts Resource Center.
- 5) Access to funding from the Cultural Growth Fund for new projects (if funds are available).
- 6) Inclusion of event information in Center marketing materials.

Commitment Made by Primary Partners

- 1) Commitment for rental of multiple dates annually through a multi-year contractual relationship.

- 2) Commitment of a lease of office and other space in the Cultural Arts Resource Center (at rates significantly below market rates.)
- 3) Commitment to participation in the capital campaign, which may include a capital pledge as well as participation in fundraising activities and inclusion of the relationship in all campaign promotional materials.

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Performance Module 3

Auxiliary Spaces Center for Investment in the Arts

The Center for Investment in the Arts will feature several auxiliary spaces to support the programming needs of the Primary Partners and outside renters of the venue. These spaces will include:

- Rehearsal Space
- Recital Hall (adjoining the Rehearsal Space to make one larger facility)
- Gallery or other Art Exhibit Space
- Scene Shop
- Primary Partner Production Storage
- Primary Partner Storage
- Center Theatre Production Storage

Rehearsal Space – this space will provide an exact replica of the Theatre stage allowing producing companies the ability to rehearse in an environment that provides the look and feel of the actual performance space of the Center Theatre. In addition to being the best environment for the artistic development of the performing arts groups, this concept is also ensures maximum revenue from the Theatre by retaining open dates for performances which can attract paying patrons.

Recital Hall – the Recital Hall will be adjacent to the rehearsal space allowing for a second performance space in a more intimate environment. This will enhance the creative potential of the venue, make the facility more appropriate for a greater number of artists (smaller performances) and increase the revenue potential of the operation.

Gallery or Other Exhibit Space – the development of this visual arts component will be dependent on the active participation of potential partners from the visual arts nonprofit sector. It is hoped that the Center for Investment in the Arts can integrate a wider range of arts disciplines to include performing, visual, film, literature arts and ethnic programming. By creating spaces to accommodate these different arts disciplines, this goal will be enhanced.

Scene Shop – it is hoped that space in the Cultural Arts Resource Center will allow for the development of a small scene shop to support the needs of the Primary Partners. This will greatly decrease their annual operating budgets while also making the production of live theatre less complicated by eliminating the need to create sets and props offsite.

Primary Partner Production Storage – space in the Cultural Arts Resource Center will be dedicated to each Primary Partner for limited storage of production supplies, equipment, sets, instruments, costumes, etc.

Primary Partner Storage – small storage areas will be developed to allow each Primary Partner to store historical information and records in a suitable office environment and to have adequate access to the information on an as-needed basis. This will eliminate the practice of important organization records being passed from volunteer to volunteer on an annual basis and the unfortunate risk that records might be lost in this process.

Center Theatre Production Storage – space will be developed in the first floor of the Cultural Arts Center for storage of production equipment for the Center Theatre. This will be required because there is a lack of space available within the existing building envelop for this need.

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Performance Module 4

Management and Leadership Training Center *Center for Investment in the Arts*

Building an extensive nonprofit arts and cultural market within the Fremont community will not happen by chance. In addition to the individual strategies outlined in this plan, cultural development will require individuals and organizations willing to provide both “hands-on” work and effective community leadership.

The establishment of the Center for Investment in the Arts is a critical step in this process. However, it is unrealistic to project that a single board of directors, meeting once a month, can provide enough leadership or volunteer work to fully develop the arts sector. To facilitate the cultural development of the Fremont community, it is essential that additional leadership be developed and encouraged.

Ensuring the creation of additional leadership and a base of active volunteers will support the development of a cultural base for the Fremont community. In addition, by encouraging the creation of a nonprofit arts industry, the Board can ensure that the City is not viewed as the “sole provider” of financial resources to support the arts.

Management and Leadership Training Center

On the second floor of the Cultural Arts Resource Center will be a training facility dedicated to the development of leadership in the arts sector. The high status of this objective within this plan is a testament to the overwhelming number of comments by Fremont nonprofit organizations about the challenge they have had in attracting new and enthusiastic volunteers and board members. It is not an exaggeration to suggest that this is a serious problem for the arts local community.

One of the primary goals of the Center for Investment in the Arts project is to help the local arts sector become more professional. The long term success of the industry will greatly depend on its ability to attract, train and retain volunteer leadership from the private sector, specifically those individuals who bring business acumen to the nonprofit board room and those who bring a willingness to raising funds to support the arts.

The Training Center will feature state of art projection, computer and other audio visual equipment. It will allow each organization to hold their board meetings, trainings and other committee functions in a professional environment that is attractive and comfortable for business leaders.

The Training Center will also provide promotional efforts to help motivate individuals and businesses to participate in supporting the arts sector by providing valuable leadership and business skills.

Communication with Other Community Leaders

The creation of leadership for the arts is closely connected with the need to actively encourage opportunities for the Board to communicate with other leaders in the Fremont community. This advocacy effort begins with the simple task of ensuring on-going communication with the City Council, City staff and other boards and commissions comprising the local government organization.

The Center Theatre Preservation Group has undertaken a leadership role in ensuring this active communication and should use these opportunities to work as advocates for the arts. The group has also begun to reach out to other arts organizations in an attempt to unify the arts community, building on the efforts already started by the Fremont Cultural Arts Council several years ago. It is hoped that the FCAC will become a Primary Partner in this project and continue working to build unity within the arts community. The Center Theatre Board has also reached out to other arts organizations including the Fremont Symphony, Starstruck, Stage One and others.

This effort will be expanded to include annual meetings or social activities with other local and regional arts organizations. The focus of this effort is to increase communication, share ideas and gain a better understanding of the community's vision for cultural growth, public facilities, public art and current and future programming.

Building Future Leadership

Building a base of leaders and volunteers to support the arts is an essential tool for cultural development. It is not likely that all future funding and leadership can come directly from City government, yet it is appropriate for the City to provide initial leadership to move this effort forward. It is clear that throughout the United States, particularly in small and mid-sized markets, the primary leadership for the arts comes from the nonprofit and public sectors.

By providing early leadership to this effort, the City can act as a catalyst to ensure the future development of a nonprofit arts sector.

Work to develop leadership can be provided by the Center for the Development of the Arts through the following strategies.

<input checked="" type="checkbox"/>	Plan and implement an annual symposium called "Building the Arts in Fremont".
<input checked="" type="checkbox"/>	Continue efforts to reach out to the community for feedback as well as to encourage individuals to take an active role in cultural development efforts.
<input checked="" type="checkbox"/>	Use its nonprofit, 501(c)3, organization to promote the arts in Fremont and the surrounding area and encourage the development of arts leadership.

<input checked="" type="checkbox"/>	Develop a "cultural growth program" with the goal of supporting groups and individuals interesting in forming new nonprofit arts organizations. This program might provide both initial seed funds for the development of new organizations as well as mentoring, training and organizational development advice and consultation. This effort would decrease the need for the City to be the "prime provider" of future funding in the area of cultural development.
<input checked="" type="checkbox"/>	Work with schools to form a youth arts advisory council to encourage both participation in the arts and leadership development in our youth.
<input checked="" type="checkbox"/>	Form a speaker's bureau to inform business leaders of the importance of the arts to our economy and quality of life and the critical need for volunteer leadership to support arts organizations.
<input checked="" type="checkbox"/>	Develop a leadership training program for the entire nonprofit arts sector and support each organization by providing a professional environment for boards to meet, train and develop.

The Ideal Arts Leader

It is essential that the implementation of this strategic plan facilitate the expansion of community ownership for the project. Perhaps more importantly, it is critical that the implementation of the business plan bring leadership to the arts community. To be most effective, it is suggested that leaders meet some or all of the following criteria:

- 1) People who are well known civic leaders, respected throughout the community (leaders from Rotary, Churches, City Council, Chamber of Commerce, other nonprofits, etc.)
- 2) Creative individuals who are well known within the artistic community and have access to artists and arts organizations.
- 3) Business leaders who have access to other corporate executives.
- 4) Artists who can effectively articulate their creative vision.
- 5) People who are willing to donate funds and ask others to do the same.
- 6) Individuals with experience making business and financial decisions, who have a deep understanding and passion for cultural issues.
- 7) Individuals who are good public speakers.
- 8) People with a history of financially supporting arts projects and who have access to other philanthropic individuals in the area.
- 9) Individuals who are team players, have a positive nature and have excellent problem solving skills.

Fremont Center Theatre Business Plan

Chapter Four -- Operations Plan

Performance Module 5

Theatre Operating Policies Center for Investment in the Arts

The Center Theatre will support the production space needs of the Primary Partners and will also serve as a performing arts venue for both the Fremont community and the entire region. As such, a substantial portion of the Theatre's calendar will be comprised of events produced by regional organizations, businesses and individuals. In most cases, the Theatre will be rented "four walls" to these clients for a fee plus any additional charges for services provided by the facility.

Examples of facility rentals include dance school recitals, locally sponsored lecture presentations, award ceremonies, orchestra and band performances, local dance company performances, school theatrical and musical productions, and fundraising events for non-profit organizations.

In addition, the facility will be rented to promoters presenting events outside the promotion market segment of the Primary Partners. Examples include privately promoted guest speakers, touring theatrical events, headliner shows in alternative markets, beauty pageants, body building competitions, etc. As the programming of the Primary Partners develops, the criteria for acceptable privately promoted headliner events will likely be redefined.

To ensure a strong foundation of rental clients, the following marketing strategies will be implemented by the board of directors and management team:

- 1) The organization will work to develop a long-term relationship with clients (rental clients as well as Primary Partners) that commit to multi-date contracts.
- 2) Marketing efforts will be targeted to organizations currently producing events at other locations, with an emphasis on expanding their programming plans to include new events at the Center Theatre and auxiliary facilities.
- 3) The Theatre will be marketed as an ideal venue for multi-cultural events (events which will serve the ethnic diversity of the Fremont area).
- 4) The Theatre will be marketed as an ideal venue for multi-discipline arts events (ideal for all types of performing arts, film, lectures, comedy, literature, dance, recitals, etc.)
- 5) Direct marketing efforts will be made to local and regional dance studios, music instructors, and non-profit performance organizations.
- 6) Presentations will be made to local service clubs who annually present events and produce fundraising activities.

- 7) The Theatre will be marketed as a location for holiday parties and other social events that are not specifically oriented toward performing arts.
- 8) Presentations will be made to local advertising agencies that represent clients likely to present events in Theatres.
- 9) Sales efforts will be directed on a regional basis.
- 10) The On Stage Fremont program will be used as a tool to develop a Cultural Growth Fund.

Potential Users

The following list includes potential Theatre clients for the community rental market:

- Fremont Symphony (possible Primary Partner)
- Fremont Cultural Arts Commission (possible Primary Partner)
- Star Struck (possible Primary Partner)
- Stage One (possible Primary Partner)
- Fremont Film Forum (possible Primary Partner)
- Dance Studios: Yoko, Mission, Jerry's, Titera
- Bronco Billy Film Festival
- School Districts
- Indian, Chinese, Afghan and other Cultural Community Groups
- City of Fremont
- Calaveras Repertory Theatre
- Ohlone College
- Fremont Youth Symphony
- Centerville Business Association
- Wedding planners and caterers
- Washington Hospital Foundation
- Music Teacher's Association
- Churches
- Corporate events
- Service organizations
- Fremont Arts Association
- Olive Hyde Art Gallery
- AT&T Media Services
- NUMMI (looking for a NUMMI Community Center)

- LAM Research
- Pacific Bell
- Fremont Bank
- Realtors Association
- Central Committees and politicians
- Medical/Dental Associations
- Chambers of Commerce
- Government Agencies

Rental Policies

Rental Rates - The Theatre will be rented to individuals, businesses and organizations based on a rate schedule approved by the Board of Directors. The conceptual rental rate structure of the Theatre is included at the end of this section.

Project Enhancement Surcharge - A surcharge of \$1.00 per patron will apply to all tickets sold in order to generate funds for building preservation, maintenance and the cultural growth fund. This fee will be added to the price of all tickets sold for every paid event held at the Center Theatre or Recital Hall. In addition to ensuring the long-term preservation of the venue, this funding source will serve as a catalyst for regional cultural growth by supporting local cultural organizations and other clients of the business.

Negotiation of Fees and Services - At the discretion of the Theatre Manager, rental fees may be negotiated if deemed to be in the best financial or creative interests of the Theatre. The Theatre Manager will have authority to waive percentage rental fees or to establish appropriate "caps" on total rental fees.

Deposits and Cancellations - A deposit fee of \$250.00 will be required to hold a date on the Theatre calendar. This fee will be refunded if cancellation occurs 120 days in advance of the scheduled date. Cancellation must be made with written notification. The balance of the base rental fee will be required no later than forty-five days in advance of the event date. Cancellation of the date after this point will result in forfeiture of the entire base rental deposit.

Discretionary Booking - At the discretion of the Theatre Manager, requests for rental of the Theatre may be denied if the proposed event presents a potential conflict to the market target of a previously scheduled event. Criteria include market saturation of a particular event type, long-term relationship of existing Theatre client and the financial impact on the Theatre. As an example, if the Theatre has a long-term relationship with a client who annually presents a successful youth talent show, additional interest for similar events could be generated. With this example, it may not be in the best interests of the Theatre to rent to additional promoters producing youth talent shows, creating an over saturation of the market and potentially damaging the income source derived from the successful show.

Box Office Management - the Center Theatre will reserve the right to manage all box office operations including ticket printing and the collection of admission fees. Clients of the Theatre will pay for box office fees as well as ticket printing as per the rental rate schedule listed below. At the discretion of the Theatre Manager, this policy can be waived if it is determined that an appropriate box office operation

can be managed by the client and the financial interest of the Theatre and the local community can be protected. Primary Partners will not be required to use the Theatre box office.

Labor - To ensure the protection of all in-house equipment and the professional presentation of events, the Theatre will require all clients to utilize the house, maintenance and technical staff of the Theatre for their events, at rates outlined below. The Theatre Manager shall have the right to waive this requirement if the Theatre client can provide trained employees and/or volunteers to provide some element of the technical services required for a successful event. In all cases, a Theatre employee shall provide technical supervision and the individuals providing technical services must have formal training, including work safety. If Theatre clients are allowed to provide their own technical personnel, the client must provide proof of workers compensation insurance for all individuals working at the Theatre. At all times, the safety of the public and the individual workers, as well as the protection of Theatre equipment will be the highest priority. The Theatre Manager shall at all times maintain the right to require additional Theatre technical personnel to provide professional work and/or supervision at the client's expense.

Rehearsal Time - Clients using the Theatre for the production of events can schedule additional time for rehearsal. The fee for this time shall be charged as per the rate policies at the end of this section. In all cases, priority will be given to performance oriented usage dates and rehearsal time shall be scheduled only when it does not interfere with other events. Clients can reserve the facility for rehearsal time at the same time that their event is scheduled, however the date will be considered tentative until thirty days prior to the event date.

Production Equipment - Clients of the Theatre will be required to use the in-house production equipment. Additional equipment to augment the in-house system can be provided by a third party contractor. This policy will ensure the quality of sound and light production is at the highest level possible. Production equipment rental rates are enumerated below, however they can be negotiated based on the production requirements of the event.

Support of Non-Profit Organizations - In order to keep rental fees at a low level, no discounts will be offered to non-profit organizations (other than the negotiating latitude indicated above.) Financial support for local non-profit organizations will be offered through the Cultural Growth Fund. The level of this funding shall be set annually by the Board of Directors based on funds available from grants, sponsorships and Theatre operating reserves.

CONCEPTUAL RENTAL RATE STRUCTURE

A review of rental rates for other venues in the region, as well as industry standards concerning rental rates and policies for community Theatres, were used to determine the recommended rental rates for the Center Theatre. The Center Theatre will be rented to individuals, businesses and organizations based on the following rate schedule:

<u>CATEGORY</u>	<u>RATE</u>
Base Rent (full day)	\$875.00 (8 hour period) plus reimbursement for required technical personnel
Base Rent (partial day)	\$500.00 (4 hour period) plus reimbursement for required technical personnel
Additional Time (same day)	\$75.00 per hour plus reimbursement for required technical personnel

Rehearsal and Technical Time	\$300.00 per 8-hour day plus reimbursement for required technical personnel
Percentage Rent	15% of gross ticket sales, if greater than the base rent
Box Office Fees	\$400.00
Ticket Printing	\$.30 per ticket
Technical Staff	Actual hourly pay rates plus 40%
Maintenance Staff	Actual hourly pay rates plus 40%
House/Event Staff	Actual hourly pay rates plus 40%
Sound/Light Production	N/C
Spot Lights	\$100 per light

NOTE: Rental Rates for Primary Partners will be reduced based on the availability of funding generated through the endowment fund. Additionally, some rental fee offset will be available through the Cultural Growth Incubator Program, depending on the annual income generated by the Endowment Fund.

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Performance Module 6

Customer Service and the Public Experience Center for Investment in the Arts

The public relations equation for the Center Theatre not only involves the rental clients, but also the general public and patrons who will attend the functions planned at the Theatre and Cultural Arts Resource Center. Events and activities held at the Center will always be presented with the understanding that the public's experience does not just include the time spent during the actual event. The experience actually begins when the decision is made to attend a program at the Center. In addition to the actual event, the experience includes the process of learning about the Center, driving to the building, parking, being greeted by the staff and the overall feeling created by the atmosphere of the Theatre or Center.

The management philosophy will recognize that individual patrons often have unique customer service needs. In addition to recognizing and making every effort to meet these needs, management will train Theatre personnel and volunteers to anticipate patron needs and to create a friendly environment that demonstrates a commitment to the patron. Priority will always be placed on presenting a facility that is clean, safe, comfortable and convenient.

The management team will make every effort to educate the staff and volunteers of the information relating to the services and events available at the Theatre and Center as well as the attractions in Fremont, Centerville and surrounding region. This will ensure that residents and guests visiting the Center can be greeted in an informed way by all those involved in the operation of the facility. In addition, this helps the Center meet its goal of developing and broadening the overall regional arts market.

In addition, the quality of events held at the Theatre will often only be as good as the production quality of the activity. Were tickets easily purchased? Did the event begin on time? If there are speakers or performers can they all be seen and heard? If there is signage or other forms of displays, are they adequate and professional in appearance? Is the sound system of good quality and appropriate volume? Is the event staff well informed and able to answer people's questions? Were the restrooms clean and well-stocked? Event production quality is critical and will be a high priority at the Center Theatre. Production decisions for the majority of events at the Center Theatre will be made in a cooperative framework with the Theatre client and the staff and volunteers of the facility.

The house staff (paid and volunteer) will serve as event coordinators, ticket takers, security, ushers and greeters. This staff will be trained with public relations being the highest priority. At all times, the comfort of the patron will be of the highest concern. The Center Manager will facilitate a public relations or customer service training for all staff and volunteers each year to ensure the highest level of service continues to be provided. The Primary Partners should also participate in this training to ensure that the volunteers supporting their events are well trained.

Strategic Work Plan

To ensure a strong foundation of rental clients, the following marketing strategies and work plan will be implemented by the management team:

<input checked="" type="checkbox"/>	Management will plan and implement an annual public relations training program to be given to all paid staff and volunteers. This will be offered to the volunteers of the Primary Partners as well.
<input checked="" type="checkbox"/>	Staff will produce a monthly calendar informing all staff and volunteers of the schedule of events at the Center and in the region as well as critical event information.
<input checked="" type="checkbox"/>	Management will discuss and evaluate the overall public relations image of the Center Theatre and Cultural Arts Resource Center and make recommendations for improvement.
<input checked="" type="checkbox"/>	The Theatre Manager will solicit input from community leaders relating to the image of the Theatre and Center and its role in the community.
<input checked="" type="checkbox"/>	Management staff will make weekly walks through the Theatre and Center to observe cleanliness, signage and other issues that may be viewed by the general public.
<input checked="" type="checkbox"/>	Cleanliness of public rest rooms and other public areas will always be viewed as a high priority with Theatre management.

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Performance Module 7

Marketing and Business Development Center for Investment in the Arts

Critical to the success of the Center for Investment in the Arts (Center Theatre and Fremont Cultural Arts Resource Center) will be its ability to build excitement and community interest. Research conducted during the development of this business plan provided strong indication of the importance of this goal. Building additional excitement around the Center and expanding community interest will be a central goal of the marketing effort.

The business development plan is based on the following strategies:

- 1) Cultural Arts Center Marketing
 - a) Grand Opening event
 - b) Annual membership drive (through the fund development plan)
 - c) Market all of the services provided by Primary Partners along with the Center
 - d) Cultural Arts Resource Center Brochure - general information as well as rental program
- 2) Marketing Resource and Training Program
 - a) Provide “roll-up-your-sleeves” marketing resources for all clients of the Center
 - b) Updated media lists
 - c) Local marketing and event related resources
 - d) Annual training and/or orientation program for all Center clients
- 3) Communications and Public Information
 - a) Maintain an Arts Information Kiosk on the street level providing “touch screen” information about local arts opportunities
 - b) Quarterly newsletter from Resource Center
 - c) Maintain a web site with updated information
 - d) Monthly press releases (as well as “as needed”)
 - e) Standardized press packets
 - f) Published Cultural Arts Center calendar
 - g) Develop a quality mailing list of Cultural Arts Center patrons
 - h) Updated telephone line recordings
- 4) Graphic Identity
 - a) New logo
 - b) Specific design criteria developed by a professional graphic artist

- 5) Programming
 - a) Build on programming and services provided by Primary Partners
 - b) Build on programming produced by rental clients

Enhancing Limited Marketing Resources

The marketing effort has inherent limitations based on the restricted budgetary resources which can be dedicated to this area of the operation. Since the majority of programming will be produced by the Primary Partners and Theatre clients, the primary marketing responsibilities lay with these individuals and organizations. In addition, the Center operating budget includes an annual budget allocation of \$20,000 for marketing.

To ensure the greatest benefit from these limited resources, the Center will sponsor an annual marketing symposium for Center clients. This workshop will provide training and marketing resources as well as a forum for Center users to communicate about the integration of marketing, and ideas for working together to promote the many events held at the venue.

Efforts will be made to build private sector partnerships for marketing of nonprofit arts events, activities and missions. These nonprofit/private partnerships can center on marketing efforts but may also be directed in other areas.

Marketing the Center to Rental Clients

A similar approach will be used for building a strong foundation for the rental market segment. Emphasis will be placed on maintaining a positive relationship with existing Center clients. One important goal in this program is creating long term client relationships which will result in repeat business. This philosophy recognizes the economic advantage of maintaining a loyal client base rather than pursuing new clients on a continual basis.

Center clients will be offered (free and low-cost) promotional vehicles to support their events. Many of these resources will focus on direct mail and web-based opportunities. As this program grows, it is anticipated that a cooperative advertising program can be added, if Center clients find advantage in financially supporting a consistent, on-going, advertising position.

Market Development and Organization

It is clear that the development of the cultural arts market can not be funded by any one organization. A comprehensive arts market will require a dedicated effort from many public, nonprofit and private sector groups. Individual leadership will typically develop within the context of local and regional organizations that dedicate time, human resources and financial support.

Since no one organization has the human or financial resources required to provide the sole leadership to stimulate cultural growth for the entire community, it is important that partnerships be encouraged. In addition to expanding the reach of limited financial resources, the establishment of partnerships will also create opportunities for greater outreach to the community while helping to "expand ownership" of the overall goals of this plan.

Currently the “arts market” within the Fremont community is under-developed and unorganized. While there are individuals expressing interest and passion for the arts, there is a noticeable lack of public and nonprofit sector organizations actively supporting cultural development. Recognizing that this development is not going to happen by chance, the Center for Investment in the Arts will assume a leadership role by focusing on the development of basic resources. The Primary Partners will take the principle leadership role in this effort and will actively encourage other organizations to join in the effort.

To support the goal of future cultural growth it is essential that a variety of resources be developed and maintained. These include:

<input checked="" type="checkbox"/>	Develop and maintain a comprehensive mailing list of individuals who support the arts within the local and regional market.
<input checked="" type="checkbox"/>	Develop and maintain a comprehensive mailing list of artists (all arts disciplines) within the local and regional markets.
<input checked="" type="checkbox"/>	Develop and maintain a comprehensive list of agencies and organizations that are directly or indirectly involved in arts programming within the market.
<input checked="" type="checkbox"/>	Develop and maintain a comprehensive media mailing list for use in promoting the arts.
<input checked="" type="checkbox"/>	Develop and maintain a comprehensive list of businesses and corporations who have expressed an interest in supporting the arts in the area.
<input checked="" type="checkbox"/>	Develop a resource guide for local arts organizations and non-members that provides support for organizational development and community outreach.
<input checked="" type="checkbox"/>	Develop and maintain a list of individuals willing to volunteer for arts projects and arts organizations.

Additional Resources Required for Cultural Development

- Build strong relationships between local organizations
- A base of volunteers
- Tools to communicate with artists
- Tools to advocate the arts through the Chamber of Commerce, PTA's, School Boards, etc.
- Avenues for fundraising
- Leadership training

- Connection to small and large businesses
- The development of successful performing arts organizations
- Avenues for public input
- Active partnerships with other public agencies
- Awards programs for artists, arts leaders and patrons
- Tools for developing new creative ideas
- Trained and credentialed art and music teachers in the schools
- Public arts education programs
- Arts programs for children to develop future patrons and leaders
- Relationships with civic clubs, organizations and the development community

Advocacy

Effective advocacy for the arts will require an organized marketing and promotion effort. While this effort will likely begin with specific strategies for promoting each individual performing or visual arts project, over the coming years this effort should be expanded.

Building additional excitement and expanding community interest could be extended to become a central goal of the marketing effort. Advocacy for the arts in general should become not only part of the message, but part of the mission for each individual arts organization.

Rather than focusing on how to divide the existing market share, this advocacy effort will help make the market bigger. Developing a stronger audience base, larger donor resources, more sponsorship opportunities and more awareness among private businesses will enhance the nonprofit arts sector in general. Greater financial opportunities for arts organization will not only enhance arts organizations business strengths but will also provide a platform on which they can develop greater creative vision and accomplishment. In turn, this will benefit the community in many ways.

In the long run, the development of a stronger nonprofit arts sector will lead to greater demand for high quality performances and professional facilities. Justification for public and private funding for future arts venues will be more readily developed and the constituencies required to build greater public support will be a natural byproduct of a healthier nonprofit arts sector.

Fremont Center Theatre Business Plan

Chapter Four - Operations Plan

Performance Module 8

Cultural Growth Fund (Incubator Program) Center for Investment in the Arts

The Cultural Growth Fund is designed as a business development tool and incubator program for the Center Theatre and Cultural Arts Resource Center and will be funded and managed by the Board of Directors. While the principle goal of this program is to facilitate growth in local cultural opportunities, this fund will also provide financial support for local arts organizations and individual artists using the Theatre to promote cultural events.

While funding for new business opportunities and programming for the Center Theatre and financial support for local organizations is important, this program also provides a critical financial resource for the Theatre business. **It ensures that financial support for non-profit use of the Theatre does not jeopardize the long-term financial strength of the business.** Essentially, the Cultural Growth Fund provides a "win-win" solution for continued work with community non-profit organizations. It also provides a marketing tool for encouraging private sector businesses to bring events to Fremont.

During the initial year of operation funding for this program will be limited, however as the new organization expands and the endowment fund grows it will become a higher priority. In addition, if grants and local sponsorships become available, this program may be expanded more quickly. It is also anticipated that an initial funding level of this program will be included in the capital campaign goals, allowing the Board of Directors the opportunity to begin the Cultural Growth Fund at the time of the Theatre opening.

Financial support will be provided in two areas: seed grants and venture capital grants. The seed grant program is designed to provide financial assistance for organizations and events that do not have the potential to break even or be profitable. These events are typically held to provide a cultural opportunity for the participants and the community. In addition, through this category, funding can be provided for non-profit organizations using the Center Theatre or the facilities within the Resource Center for their events. This funding will be used as a form of "discount" on payments made to the Center to offset rental and production expenses.

The venture capital program will provide start-up funding for projects that have both creative and financial potential. Funding within this area will be returned to the Cultural Growth Fund if the event breaks even or reaches a profit level. If the event is profitable, the Center will receive a percentage of the profits in exchange for the financial support that effectively reduced the risk for the grant recipient.

Funding requests will be reviewed twice a year. This will ensure that a portion of the funds are available for events planned at different times of the year. The formal policies for administration of the program will be developed by the Board of Directors, however it is anticipated that the following criteria will be used as a foundation.

During the initial years, the principle criteria for the awarding of financial support will be as follows:

- 1) The organization or individual must be presenting the event(s) at the Center Theatre or Cultural Arts Resource Center. In addition, those events that provide indication of potential for increased future Center business will receive priority.
- 2) Those presenting events that are targeted toward new audiences and/or create new cultural opportunities for the Fremont community and regional market will receive priority.
- 3) The level of community interest and/or past community support will be evaluated and considered.
- 4) The proposed financial terms of the co-sponsorship will be considered. For example, if the organization requesting funding is proposing to share any potential profit with the Center Theatre (on a percentage basis), the request may have greater merit than an outright grant to be used to offset Theatre rent or production fees.

Center for Investment in the Arts
Fremont, California
CULTURAL GROWTH FUND

GRANT APPLICATION

Seed Grant Program _____	Date _____
Venture Capital Program _____	

APPLICANT: _____

CONTACT PERSON: _____

ADDRESS: _____

TELEPHONE: _____ DAY TELEPHONE: _____

1. Proposed Event: _____

2. Total Event Budget: _____

3. Total amount of grant request: _____

4. Date(s) of proposed event: _____

5. Market target and anticipated audience size: _____

6. Provide a brief description of the purpose of the event: _____

7. Please provide a detailed line item budget: _____

8. Please describe other funding sources for the event (where are funds coming from to cover the cost of the total budget?): _____

9. Please describe evidence of community support for this project or event: _____

(This area contains faint horizontal lines for writing.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Fremont Center Theatre Business Plan

Chapter Four -- Operations Plan

Performance Module 9

Building Maintenance

Center for Investment in the Arts

Maintaining the interior and exterior of the Center Theatre and Cultural Arts Resource Center will be a high priority for the organization and building management. This will not only ensure a quality atmosphere for programs and services but will also protect the value of the physical plant and the continued preservation of the (historic and new) structures.

The following tasks will be the responsibility of the maintenance and operations staff and volunteers.

Daily Maintenance Functions

<input checked="" type="checkbox"/>	Clean and restock restrooms in both facilities
<input checked="" type="checkbox"/>	Empty trash for office, multi-purpose rooms and all facilities of the Primary Partners and Office tenants
<input checked="" type="checkbox"/>	Dust, vacuum and sweep floors
<input checked="" type="checkbox"/>	Sweep stage floor (and mop if necessary)
<input checked="" type="checkbox"/>	Clean all glass doors and windows
<input checked="" type="checkbox"/>	Sweep outdoor entry areas, common areas and sidewalks
<input checked="" type="checkbox"/>	Set-up required equipment and furnishings for events to be held in the public rooms
<input checked="" type="checkbox"/>	Ensure that the needs of rental clients are met
<input checked="" type="checkbox"/>	Maintain a maintenance log, keeping track of repairs made and those required by future work

Weekly Maintenance Functions

<input checked="" type="checkbox"/>	Implement a building walk-through while making notation of any required maintenance for equipment, structure, fixtures, etc.
<input checked="" type="checkbox"/>	Check interior and exterior of building for graffiti. Clean-up as required.
<input checked="" type="checkbox"/>	Water interior plants and exterior landscaping.
<input checked="" type="checkbox"/>	Inspect building signage, replace or repair as needed.
<input checked="" type="checkbox"/>	Review all ADA access points and seating areas

Monthly Maintenance Functions

<input checked="" type="checkbox"/>	Check the maintenance log to see if any items need repair or replacement.
<input checked="" type="checkbox"/>	Implement a walk-through of the building and grounds while making notation of any required maintenance for equipment, structure, fixtures, sprinklers, lights, etc.
<input checked="" type="checkbox"/>	Check interior and exterior light fixtures for required bulb replacement.
<input checked="" type="checkbox"/>	Wash all baseboards in interior rooms and restrooms.
<input checked="" type="checkbox"/>	Inventory tables and chairs, checking for repair needs.
<input checked="" type="checkbox"/>	Check building alarm system.
<input checked="" type="checkbox"/>	Clean all filters in the HVAC system.
<input checked="" type="checkbox"/>	Inspect sprinkler heads.
<input checked="" type="checkbox"/>	Inspect wall plugs and replace those with cracks or other damage.
<input checked="" type="checkbox"/>	Wash exterior windows.

Annual Maintenance Functions

<input checked="" type="checkbox"/>	Check the maintenance log to see if any items need repair or replacement.
<input checked="" type="checkbox"/>	Ensure that fire equipment is tested and certified.
<input checked="" type="checkbox"/>	Review maintenance program with Management Enhancement Team making note of any areas in need of improvement.
<input checked="" type="checkbox"/>	Inventory all equipment, tools, furnishings and maintenance supplies.
<input checked="" type="checkbox"/>	Meet with the Fire Department checking all requirements for public safety.
<input checked="" type="checkbox"/>	Inspect the roof, gutters and all site drainage.
<input checked="" type="checkbox"/>	Refurbish all floors.
<input checked="" type="checkbox"/>	Paint stage floor (repair if necessary)
<input checked="" type="checkbox"/>	Check all production equipment for repair needs
<input checked="" type="checkbox"/>	Clean all stage light fixtures
<input checked="" type="checkbox"/>	Test and certify all chain motors above stage grid
<input checked="" type="checkbox"/>	Test and repair all automatic door closures

Fremont Center Theatre Business Plan

Chapter Four - Operations Plan

Performance Module 10

Management Enhancement Team & Performance Benchmarks Center for Investment in the Arts

The Center management staff will be supported by an advisory committee called the Management Enhancement Team which will be comprised of representatives of the Primary Partners. This group will meet bi-monthly to discuss the operation, explore ways to provide increased benefit to the community and review performance benchmarks. In addition, this team will discuss ways in which the Primary Partners can advance the joint mission of building a stronger arts market, a bigger volunteer base and greater connection to the private sector.

Team Work Plan

While the Management Enhancement Team will be self directed, it is anticipated that the primary goals of the committee will be as follows:

<input checked="" type="checkbox"/>	Meet on a bi-monthly basis or more frequently if required.
<input checked="" type="checkbox"/>	Digest and evaluate the Organizations Business Plan.
<input checked="" type="checkbox"/>	Review and evaluate project performance benchmarks and make recommendations regarding more effective ways to achieve project goals.
<input checked="" type="checkbox"/>	Explore additional benchmark ideas and establish criteria for meeting newly proposed goals.
<input checked="" type="checkbox"/>	Coordinate issues relating to facility use and the needs of Primary Partners and other Theatre and Cultural Arts Resource Center clients.
<input checked="" type="checkbox"/>	Evaluate the general appearance of the Cultural Arts Resource Center and make recommendations relating to janitorial needs, signage and other issues which relate to the experience of the general public while visiting the Center.
<input checked="" type="checkbox"/>	Coordinate the programming and service mix of the Theatre and Cultural Arts Resource Center and explore potential programming ideas that would enhance the benefits offered to the general public.

Performance Benchmarks

A series of performance benchmarks will be used to evaluate the success of the Center Theatre project and to make adjustments to the Business Plan should they be required. This on-going evaluation will be the responsibility of the Theatre management staff and Board of Directors.

Benchmark 1 - Theatre Project Mission

On a quarterly basis the management team will review the project mission and operating goals to determine if the operation is on track.

<input checked="" type="checkbox"/>	Have the Theatre and Center provided a professional venue for the presentation of the creative works of local and regional artists?
<input checked="" type="checkbox"/>	Are the Theatre and Center a vital, proactive force in the cultural development of the region?
<input checked="" type="checkbox"/>	Are the Theatre and Center supporting the economic vitality of the Fremont community by attracting visitors and encouraging recreational spending in the Centerville area?
<input checked="" type="checkbox"/>	Do the Center mission and operating goals still reflect the needs of the community and accurately describe the purpose for the Center's existence?

Benchmark 2 - Community Impact

On a quarterly basis the management team will review the performance of the Theatre and Center in relation to the impact of the services and programs on the community.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	How many participants have been involved in the programs and services of the Theatre and Center, including those offered by rental clients?
<input checked="" type="checkbox"/>	Does program attendance reflect that services and programs are benefiting the diverse ethnic groups in the community?
<input checked="" type="checkbox"/>	Are other local non-profit organizations using the Theatre and Center?
<input checked="" type="checkbox"/>	Is the quality of service to the residents provided at the highest possible standard?
<input checked="" type="checkbox"/>	Has the community been asked for feedback regarding areas of need and interest?

Benchmark 3 - Programming Mix and Diversity

On a quarterly basis the management team will review the programming mix as well as the diversity of programs and services offered at the Center Theatre and Arts Resource Center.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	Are the programs and services meeting the needs of the Fremont community?
<input checked="" type="checkbox"/>	Are the programs and services attracting patrons from other surrounding communities?
<input checked="" type="checkbox"/>	Is the mix of programs sensitive to the diverse needs of the community?
<input checked="" type="checkbox"/>	Are the programs and services offered at the Theatre enhancing public awareness of the cultural opportunities in the area?
<input checked="" type="checkbox"/>	Are the programs and services offered at the Theatre supporting the needs of all age groups?

Benchmark 4 - Community Relations

On a quarterly basis the management team will review the relationship that the Theatre enjoys with the community, Theatre patrons and local residents.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	Are individuals visiting the Theatre and Center treated with respect and courtesy?
<input checked="" type="checkbox"/>	Has an annual training program in the area of public relations been held for employees and volunteers working at the Theatre and Center?
<input checked="" type="checkbox"/>	Are concerns and complaints dealt with professionally and expediently?
<input checked="" type="checkbox"/>	Have efforts been made to solicit feedback from individuals visiting the Theatre and Center?
<input checked="" type="checkbox"/>	Is the public image of the Theatre and Center positive and does the community view the Center as a proactive force for enhancing the quality of life for local residents?

Benchmark 5 - Community Rental Program

On a quarterly basis the management team will review the effectiveness of the Community Rental Program.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	How many rental events have taken place at the Theatre and Center?
<input checked="" type="checkbox"/>	Are the Theatre and Center attracting repeat business from its rental client base?
<input checked="" type="checkbox"/>	Have primary rental dates (Friday, Saturday and Sunday) been used by rental clients or have dates gone unused?
<input checked="" type="checkbox"/>	Have efforts been made to contact potential rental clients?

Benchmark 6 - Community Involvement

On a quarterly basis the management team will review the level of community involvement in the Theatre and determine if steps are required for improvement.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	How many individuals are registered in the Center volunteer program?
<input checked="" type="checkbox"/>	How many hours of volunteer time have been provided in support of the Center mission? (A monthly computation of volunteer time must be maintained to be used in the grant solicitation program and other public relations efforts.)
<input checked="" type="checkbox"/>	Have community members participated in programs designed to solicit input?

Benchmark 7 - Facility Appearance and Maintenance

On a quarterly basis the management team will review the appearance and overall maintenance of Theatre and determine if steps are required for improvement.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	Do the facilities provide a clean, safe environment on a daily basis?
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<input checked="" type="checkbox"/>	Are public restrooms maintained and cleaned on a regular basis?
<input checked="" type="checkbox"/>	Have maintenance and repair issues been addressed quickly and professionally?

Benchmark 8 - Financial Success

On a quarterly basis the management team will review the financial success of the Theatre operation and determine if steps are required for improvement.

The following questions will assist in the evaluation of this Performance Benchmark:

<input checked="" type="checkbox"/>	Are project revenues in line with budget projections?
<input checked="" type="checkbox"/>	Are project expenses in line with budget projections?
<input checked="" type="checkbox"/>	Do future bookings for rental of the facilities support budgetary needs?
<input checked="" type="checkbox"/>	Have accounts payable payments been made in a timely manner?
<input checked="" type="checkbox"/>	Is the financial strength of the organization strong enough to ensure future success?

Fremont Center Theatre Business Plan

Chapter Four – Operations Plan

Performance Module 11

Operational Fund Development Center for Investment in the Arts

A limited fund development program is an essential component of the business plan in that it is one of the primary tools for funding the operation of the facility and providing reduced rental rates to the *Primary Partners*. Funding through this effort will augment income generated through the Endowment earnings and rental income. The primary components of the organization's fund development effort will be designed around the On Stage Fremont program. This program will generate financial support for the Theatre as the primary funding tool for the Cultural Growth and Theatre Operating funds.

On Stage Fremont

On Stage Fremont will provide the marketing vehicle for the Center's membership effort. It is hoped that this program will build excitement and broad-based community interest in the Theatre and Center. In addition, this program will serve as a funding tool to support expanded programming, marketing and a newly formed Cultural Growth program.

Membership will be set at \$100 for individuals and families and \$250 for businesses. Student memberships will be set at \$15.00 to encourage participation.

Grants Program

Most arts organizations solicit and receive program and operating grants as part of their ongoing fundraising efforts. These grants are usually geographically and programmatically specific, but come in many forms. They can be in the form of financial underwriting of specific artists, as in funding from the California Arts Council. They can be in the form of financial underwriting of broader programming, such as shows for children or the hearing or sight impaired. Or they can be donations of equipment and services. Granting organizations include corporate giving programs; large and small private, family and corporate foundations, government agencies and local and regional businesses.

The Theatre operation will implement an on-going grant solicitation effort, under the direction of the Theatre Manager, or the Development Director if budget allows the hiring of this position. Focus will be placed on regional, state and national foundations and corporations as well as government agencies providing grants in the area of performing arts. The projected budget requires that grants be acquired totaling \$50,000 annually.

As with all aspects of a successful fund development program, the process of raising funds through grants requires a strong professional foundation. To ensure the highest level of success, the organization will need to implement the following strategies:

- 1) Conduct on-going research.

- 2) Maintain accurate and detailed financial records of the nonprofit organization, including annual audits.
- 3) Implement an organized "nurturing" effort including the use of newsletters and project updates to inform prospective granting sources of progress with the project.
- 4) Utilize community leaders as a resource to build personal relationships with prospective granting organizations.
- 5) Maintain a positive network relationship with other local non-profit organizations as well as national industry trade associations.
- 6) Maintain professional records and project information on a computerized database that will allow for the quick development of accurate grant proposals.

Fremont Center Theatre Business Plan

Chapter Four -- Operations Plan

Performance Module 12

Financial Management & Cash Control Center for Investment in the Arts

The financial management of the Center Theatre and Cultural Arts Resource Center will be administered by the Theatre Manager with oversight by the Board of Directors. The following information represents the financial management procedures recommended for inclusion in the organization's policy manual.

Section I - Cash on Hand

- 1) Petty Cash - the operation may maintain a petty cash balance not to exceed \$500 at any one time. This money is to be controlled by the Center Manager and may be used only for purchases required for the effective operation of the business. A written receipt is required for all purchases.
- 2) Box Office - the box office account will maintain a cash fund of \$200 and will open each day with this amount. At the close of business each day, all monies in the box office will be collected by the Center Manager or Executive Assistant, leaving the opening balance of \$200 for the next day's business. The ticket sales receipts will then be reconciled against actual tickets sold for the day.
- 3) Concessions - at the discretion of the Center Manager, a change fund can be established, not to exceed \$200, for day of show concession (including merchandise) sales. At the close of operation, these funds are to be collected by the Center Manager or Executive Assistant and reconciled against actual product sales.
- 4) With the exception of the items enumerated above, at no time will cash funds be kept in the Theatre. Any exception to this policy must have prior approval by the Center Manager.

Section II - Daily Income

- 1) The operation will generate income on a daily basis. This will include payments in the form of cash, check and credit cards made for a variety of products and services, including income from ticket sales, facility rental, concessions, merchandise, services and equipment reimbursements, and donations to the non-profit support organization.
- 2) Income received is to be transmitted for bank deposit on a daily basis. Bank deposits must be made daily by the Center Manager or Executive Assistant.
- 3) A signed duplicate of each transmittal must be kept on file in the Center office, as a receipt that the deposit was received by the bank.

- 4) If, due to the pace of ticket sales (at extremely busy times), the work requirement of the box office does not allow the time required to reconcile the daily sales, the Center Manager or Executive Assistant will make the appropriate transmittal and reconcile the box office income the following morning.
- 5) Photocopies of all checks must be made prior to delivering deposit to the bank.
- 6) The deposit receipt, photocopies of checks and the closing box office statements are to be placed in the appropriate files maintained by the Center Manager.
- 7) The daily sales and transmittal documentation are to be entered into the Center bookkeeping records by the Center Manager or Executive Assistant on a daily basis. Once this is completed, this documentation is to be filed in the financial records maintained by the Center Manager.
- 8) Revenue received from Center clients, including rental income, deposits, equipment reimbursement, etc., are to be entered into the Center bookkeeping records as a credit against the account receivable.

Section III - Accounts Payable and Receivable

- 1) The Center Manager shall maintain accurate and up-to-date accounts payable and accounts receivable systems, using the organization's bookkeeping records.
- 2) All invoices are to be paid on a two-week cycle.
- 3) All client rental agreements are to result in a payable account within the organization's bookkeeping records. The aging report (enumerating current and past due accounts) is to be reviewed at bi-monthly staff meetings.

Section IV - Financial Records

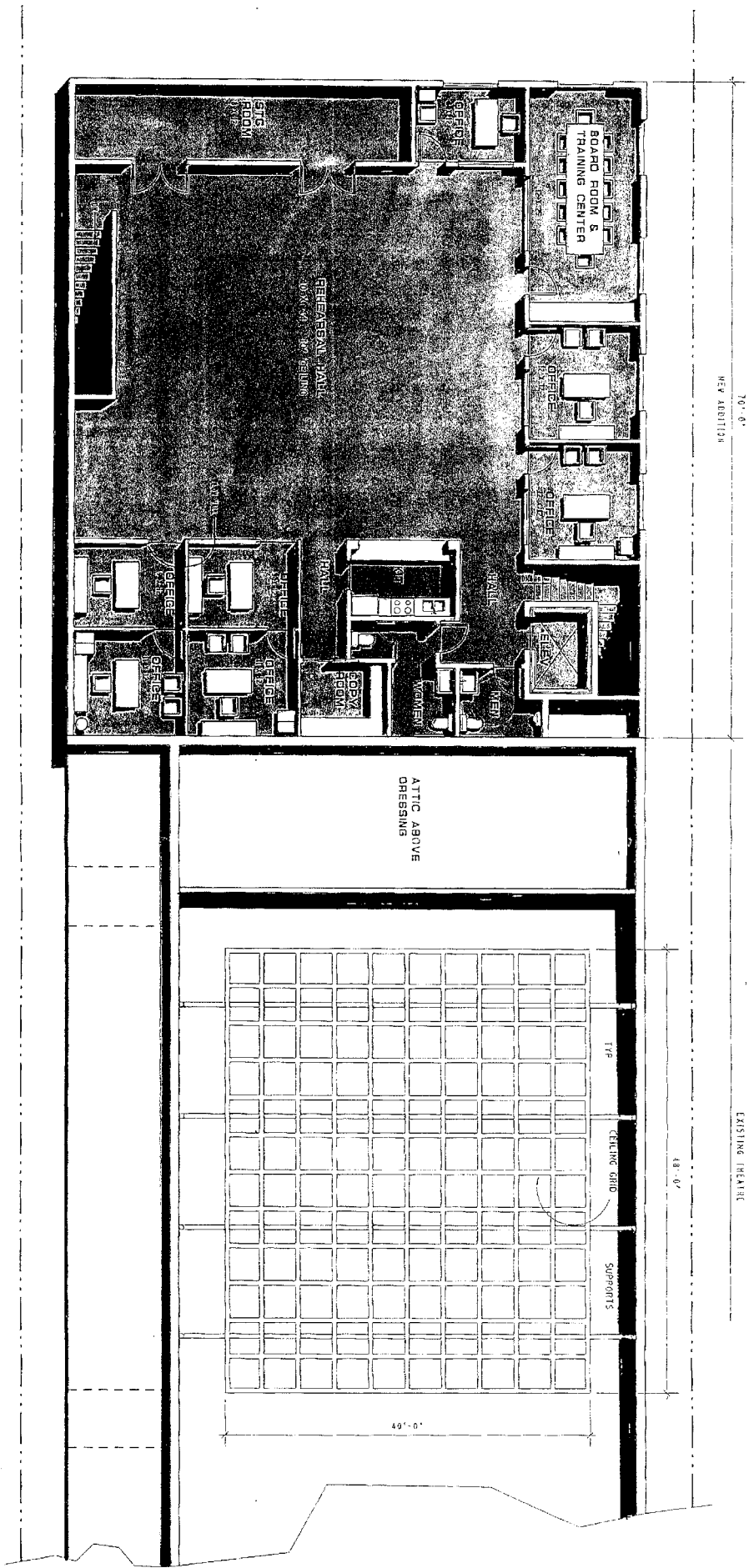
- 1) The Center Manager shall maintain all financial records for the operation.
- 2) All financial records are to remain confidential and may only be viewed by the Center Manager, Executive Assistant and members of the Board of Directors. The Center Manager shall present a formal report to the Finance Committee of the board on a monthly or quarterly basis.

Section V - Box Office Management

- 1) The management of the box office operation is the responsibility of the Executive Assistant.
- 2) Tickets are to be sold using the automated ticketing system. All events held at the Center must be sold through this system (exceptions will be made for Primary Partners.)
- 3) Ticket sales and cash receipts must be reconciled on a daily basis.
- 4) Only authorized personnel may be granted access to the box office. This includes the Center Manager, Executive Assistant and part-time box office personnel assigned this responsibility.

- 5) Comp tickets to in-house events may only be issued with authorization of the Center Manager. Any individual receiving a comp ticket must be listed on the master list of comp tickets which is to be maintained by the Center Manager. Comp tickets for rental events are at the sole discretion of the client.
- 6) Tickets may not be "held" for patrons without receipt of payment using cash, check or credit card. Limited exceptions can be made to this policy with the authorization of the Center Manager. However, a seat can only be held by placing a "hold" code through the automated box office system. Under no circumstances can paid tickets be "pulled" from the system without the receipt of payment from the patron.
- 7) For shows produced in-house, there is a separate policy concerning the processing and handling of tickets for patrons, for season ticket sales, and for the non-profit support group.

CENTER THEATRE FOR THE PERFORMING ARTS FREMONT, CALIFORNIA



SECOND FLOOR PLAN

[illegible]

30'-0"

27'-2"

NEW SEATING AREA FOR 80 SEATS

BALANCE OF THEATRE

NEW ADDITION

DRESSING ROOM, ETC.

MODULAR STAGE WITH STAIRS AS REQUIRED

THEATRE

THEATER STORAGE

THEATER PRODUCTION OFFICE 10' X 14'

ENTRY HALL

ELEV. EQUIP.

HALL

CHORUS DRESSING ROOM 18' X 28'

DRESSING 18' X 40'

SCENE SHOP & STORAGE 50' X 57' 1/4' CEILING

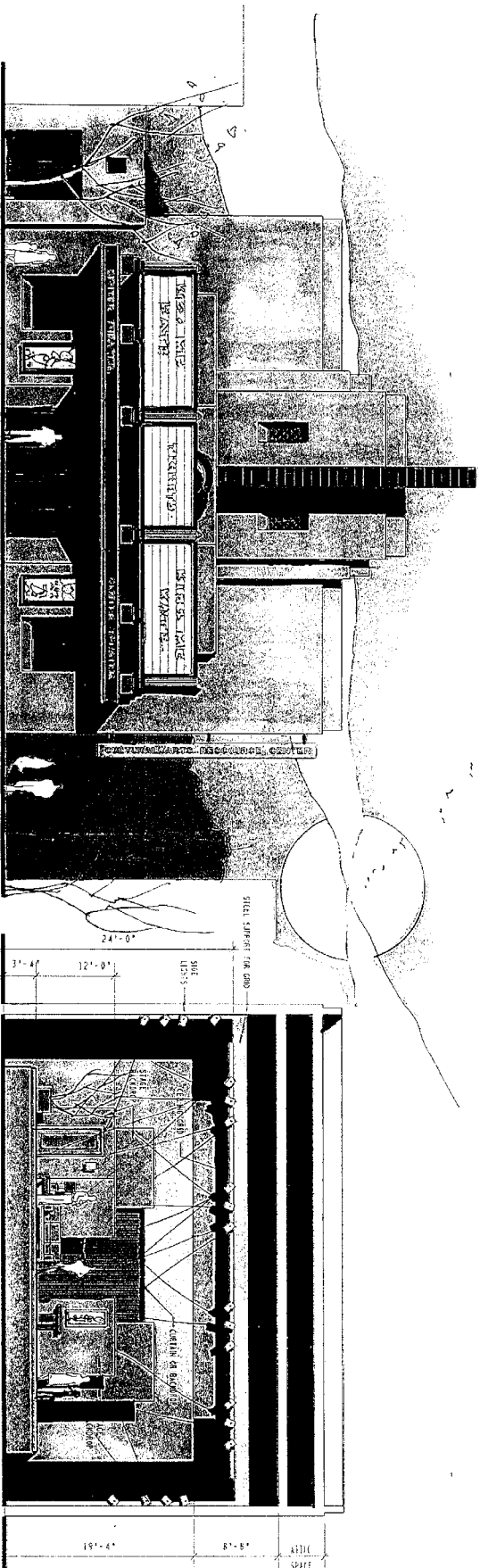
SCENE BACKDROP STORAGE

EXIT RECESS

FUTURE LOCATION OF BATHROOMS

MODULAR STAGE 18' X 40'

CENTER THEATRE FOR THE PERFORMING ARTS FREMONT, CALIFORNIA



FRONT ELEVATION OF THEATRE

SECTION AT STAGE